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American Art News

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MR. FRICK BUYS A VAN DYCK.

There is always magic in the name of Sir Anthony Van Dyck, and quite a ripple was created in art circles last December when the arrival here of five Van Dycks from the Earl of Denbigh's collection of England was chronicled. Although kept secret, another portrait by Van Dyck, a full length likeness of the Countess of Clanbrassil (Ann Cary) arrived here from England with the other portraits in the collection, and was purchased for a large figure by Mr. Henry C. Frick, who thus made a notable acquisition to his art collection. The painting is declared by authorities to be the star of the Earl of Denbigh's collection.

The portrait was acquired by Mr. Frick from Messrs Lewis and Simmons, and it is stated that it now graces the gallery of the American collector.

TO HONOR DURAN'S MEMORY.

It became known this week, following the news of the death of Carolus Duran in Paris, that a movement was started, some little time ago, by his American pupils, the most prominent of whom are John S. Sargent, Carroll Beckwith, Alexander and

SALMAGUNDI CLUB TO MOVE.

At a special meeting at its club house, No. 14 West 12 St., Monday evening last, the Salmagundi Club voted to remove to the building, No. 47 Fifth Ave., around the corner from its present location, and one admirably suited, with a few alterations, to its needs. The club had outgrown its present quarters and has contemplated moving for some years. There was a strong element, which favored a move much further uptown, but somewhat curiously, during the past few years, lower Fifth Ave., the adjoining streets below Twelfth St. and Washington Square, have been growing into a veritable "Latin Quarter" in the Metropolis, so that the new building would seem to be the club's natural habitat, and the uptown element has been forced to admit this.

The new building has a frontage of some 50 feet on the Ave. and abundant air and light, and has been secured for the modest figure of \$75,000, which includes a first mortgage of some \$60,000. It will require only some \$12,000 to make necessary alterations, change the facade to make the present brownstone house, an American basement, build a gallery, etc.

MUSEUM BUYS SCULPTURES.

The Worcester Museum has recently acquired four Italian Renaissance sculptures, three colored in terra-cotta and one in marble, claimed to be the finest of their kind ever brought to this country, and which are fully described in the April bulletin of the Museum, published two months ahead of its usual time. It is reported that the Museum has also probably secured two other unusual Italian Renaissance sculptures, namely, a large Madonna and Child, in marble, by Pietro Lombardo and a smaller group in relief by Francesco di Simone, called Ferruccio, a follower of Verrocchio. The Museum now owns 12 Renaissance sculptures and 9 pieces of classical sculpture, 2 oriental examples and 13 modern sculptures in plaster, bronze and marble.

The sculptures just acquired comprise a marble stemma or coat-of-arms, representing the peculiar lion of the Devanzati family of Florence, and was doubtless placed over a large portal or in the facade in the palace; a terra-cotta bust of St. John the Divine by Benedetto da Maiano, a terra-cotta polychromatic group, Madonna and Child by Dominico di Paris of Padua, a

MUSEUM GETS THE FULLER.

Messrs. R. C. and N. M. Vose of Boston, who purchased the "Girl with Turkeys" by the late George Fuller for the fourth highest prize, \$15,600, paid for a modern American picture at auction, at the recent sale at the Plaza of the Alexander Humphreys collection, make the interesting announcement that the painting (reproduced on this page), goes to the Worcester Museum.

It is also interesting news that after the Humphreys' sale, the Messrs. Vose purchased from the firm which had secured the other two examples of Fuller, offered at the same sale, the "Ideal Head" and "Shearing the Donkey."

The same enterprising old Boston art house opens this week an exhibition at their Boylston St. Galleries of 26 Blakelocks, which it has been collecting for twelve years past. This group of examples of this noted artist is remarkable. It includes the splendid "Spirit of Night," and every work is guaranteed, all the best authorities on Blakelock's work having passed upon them. For some years the Messrs. Vose have specialized in the works of both Fuller and Blakelock, and now have, in addition to their group of Blakelocks, several important Ful-



GIRL WITH TURKEYS

George Fuller (dec'd)

Sold to R. C. and N. M. Vose of Boston at the Humphreys sale, N. Y., Feb. 15, 1917, for \$15,600 and secured from them by the Worcester Museum.

Birge Harrison and Will H. Low, to raise a fund by themselves, with possibly some aid from admirers of the artist, to purchase for the Metropolitan Museum, his most noted work—the presentment of the famous actress Croisette on horseback on a sea beach, entitled "Au bord de la mer."

The artist's death will, it is hoped, hasten the raising of the fund and secure for the Museum what is generally considered one of the best examples of contemporary French art.

WYER FIRST HONORARY MEMBER.

At the last meeting of the Muskegon Art Society, Raymond Wyer, for four years director of the Hackley Art Gallery, was elected unanimously the first honorary member.

Bela L. Pratt of Boston has designed a statue of Alexander Hamilton, of heroic size, to be placed on the lake front at Chicago, when completed.

It is hoped to raise the necessary funds by taxing each resident member \$50, or a picture, which the club can sell for that amount, or more, by additional voluntary subscriptions, and the sale of a few life memberships, which funds will also provide for the liquidation of the entire floating indebtedness of the organization.

The Salmagundi is the one real live artists' organization of New York, and its new move should bring it a new life.

WIDENER MARBLES HERE.

Some two years ago, Mr. Joseph E. Widener of Phila., purchased in Paris, from M. Jacques Seligmann, as was announced in the ART NEWS, at the time, two life size group sculptures in French whistone by Gillet, entitled "Zephyre et Flore" and "Gertumne et Pomone," which at the time were in the garden of the Chateau de Valenton near Villeneuve St. George, just outside of Paris. These were brought over through M. Seligmann, and placed on the terrace of Mr. Widener's country residence in Elkins Park, near Phila. Its an old story.

son-in-law of Barancelli, who was a pupil of Donatello, and another Madonna and Child in terra-cotto by Bagarelli.

The Museum, it is reported, has also acquired the well known and important example, "Girl with Turkeys," purchased at the recent Alexander C. Humphreys sale at the Plaza, N. Y., by R. C. & N. M. Vose of Boston, for \$15,600, the fourth highest price ever given for a modern American picture at auction.

ART MUSEUM POSTPONED.

Construction of the proposed Museum of Art, to be erected at the Western terminus of the Parkway, as well as of the Convention Hall, Phila., has been indefinitely postponed.

Lack of money is responsible. The city's borrowing capacity, which has for months been considered as \$10,000,000 or more for general improvements, has been estimated by City Controller Walton as only \$8,000,000 or thereabouts, of which \$4,000,000 would be required to meet already contracted obligations, if a loan should be floated.

lers, including the "Fedalma," "Trial of the Salem Witches," etc.

ARTISTS' NEW HOME.

The corporation formed by Penrhyn Stanlaws, Frank V. Du Mond, and other artists, and known as No. 1 West 67 St., is about to take title from the contracting firm, known as the Hotel des Artistes, which has completed the beautiful new co-operative apartment and studio building at No. 1 West 67 St., just across from Central Park. Of the stock of the corporation only 45% is owned by the promoters, the remainder, which carries with it rights to apartments in the Studio Building, having been subscribed in large part by artists.

MARSHALL'S LINCOLN PORTRAIT.

The portrait of Abraham Lincoln painted by William E. Marshall in the closing days of the civil war will soon be hung in the National Capitol, through the efforts of the Lincoln Fund Committee. At a musicale and dance held in the grand ballroom of the Biltmore, Feb. 10, the committee added to the fund.

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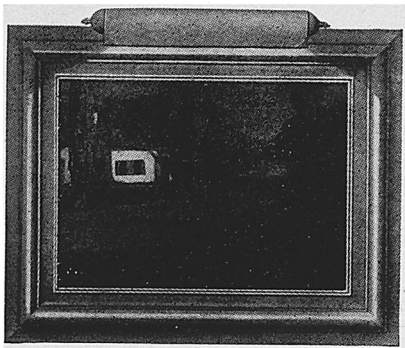
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EXHIBITIONS NOW ON

Lotos Club Artists Show.

It is to be regretted that the annual exhibition of artist members of the Lotos Club, continued for only three days, or through Wednesday, during the week, for rarely do New York art lovers have an opportunity of seeing so thoroughly representative a group of American paintings. It was quite evident, from the character of the pictures, that they were not painted to "make 'em sit up" or to outclass other painters in brilliant coloring or fantastic designs.

The display was one of quality, and the pictures were evidently painted for art's sake and not to make, if possible, a sensation. There were no "stunts." All works offered went before the art committee, and it is therefore to be assumed that any which may not have been up to the mark were rejected.

In an exhibition of such general excellence, it is difficult to single out any works as above the average, for all had merit, albeit that some naturally made a stronger impression than others. Who could overcome surprise on discovering in Colin Campbell Cooper a portrait painter of ability, and yet he showed as strong a group portrait "Naomi and Irma," as any "regular" portrait painter in the display could produce. Nor would anyone not familiar with his work have imagined that the subject was a new one for him. The same facility, and sure and able brushwork that have made his landscapes and architectural subjects notable among modern American pictures are seen in this, his latest work. In expression, color and strong character as well as composition and technical qualities. Howard Hildebrandt's "Portrait of D. Putnam Brinley," was runner-up to the Cooper portrait, a good likeness, freely and ably painted. Carlton Chapman's tonal work, "Even Song," was admirable, and John Beatty's "Chilton Downs" struck a strong personal note.

F. S. Church's sweet-faced nun "Faith," clad in a white gown and wearing an expression of devotion, was a gem,—but Mr. Church must not tell the location of the convent that hides such charm or the art market would be flooded with records of piety. "Napoleon Before Soissons" by Ivan V. Chalmerski, added a foreign and interesting note to the exhibition. "The Brook in Winter" of W. E. Derrick, strong yet tender, with a wealth of poetry and enough realism to prove the artist's thorough understanding of his subject, was appealing. A "Nocturne" by Albert P. Lucas held its personal message and while different from anything in the show, harmonized admirably with its neighbors. Beautiful in tonal qualities, broadly painted and full of rare color, it did credit to his reputation and added distinction to the exhibition. Hugo Ballin's "The Mirror," well drawn and full of his always tender, poetic feeling, was a well-thought-out conception of a high order. Howard Russel Butler's "Coast of Maine" was a typically strong work.

Irving Couse had one of his good Indian subjects "The Medicine Man," and Charles W. Eaton's "Autumn Evening" was truly representative. Edward Dufner's good "Portrait of a Young Lady" had been seen before and Joel Nott Allen's "Portrait of Little Margaret" did him much credit.

Arthur Dawson's colorful wood interior showed the man at his best. William Howe sent one of his best landscapes with cattle, and Cullen Yates' brilliant, richly colored and charming "Autumn" was thoroughly good. "Epimetheus and Pandora" by John Fry had much quality and his usual refinement, rich color and good drawing. I. A. Josephi had a typically poetic landscape, and A. L. Groll displayed one of his best Arizona deserts, highly keyed and colorful.

Charles F. Naegele showed an excellent portrait of Mr. John Ottley of Atlanta, well drawn and good in character. Edward Potthast's "A Day at the Seaside" was his usual sunny, joyous and appealing beach scene. J. Campbell Phillips "Portrait of Mrs. Martha Phillips" showed him at his best. Henry B. Snell's "Back Water" was a most refined work, delicate in color and graceful in pose in his best vein and R. W. Van Boskerck sent a landscape with fine tonal qualities and lovely color. Muller Ury had a sterling portrait of F. H. Gregory,

Jules Turcas "Mystic River" was worthy, Irving R. Wiles "The Lotos Screen" was an excellent example and Guy Wiggins swirling "Snow Storm" was realistic. Frederick Ballard Williams, Robert Vonnoh, Frederick Waugh, Harry Watrous, and Wm. J. Whittemore, also were well represented, and Stanley Middleton's three-quarter length seated portrait of Mrs. Fletcher, was the best he has yet painted, admirably drawn, the face well modeled, with good expression and a splendid likeness.

L. M.

Young Artists' Friends Display.

"Friends of the Young Artists" are holding their fourth exhibition competition—for decorators—at the Whitney Studios, 8 West 8th St. through March 5. The first prize of \$200, offered by Mr. Otto Kahn was given to Burton Reels for a Grecian design theater lobby decoration. The second prize of \$150, given by Mr. C. J. Charles of London, was awarded to Alice Riddle of Phila. for a graceful decoration, containing several figures. The third prize of \$100, offered by Mr. Paul Baumgarten, went to Robert C. Doran. Mrs. Whitney donated ten prizes of \$25 each, which went to the following students, deserving of encouragement Jennie L. Bailey, Charles L. Borie, Georgiana B. Harbeson, James Claffin, Hugo Gelert, Stern Zorach, Hester Nulles, J. P. Steeses, C. T. Cleveland and Marguerite Zorach.

The jury was composed of Miss Elsie de Wolfe, Mrs. H. P. Whitney and Messrs. Paul Baumgarten, Cass Gilbert, Thos. Hastings, Walter Fearon, Edward Potthast, Martin Birnbaum and Alexander Trowbridge.

This is to be the last prize exhibition to be given by this society. Hereafter, instead of prizes offered by generous patrons, who get nothing in exchange, the donors may have the choice of purchase for the cash they offer.

Paintings by Eliseo Meifren.

Some 55 oils, for the most part quite large canvases, by Eliseo Meifren, a Spanish painter of renown, in his own country, and the Argentine, now resident here, (his studio is at No. 35 West 39 St.), are shown at the Goupil Galleries, No. 58 West 45 St., to March 2.

Meifren has won many medals and honors in the larger Spanish cities, and in Paris, and Buenos Ayres, and received a grand prix at each of the two recent California Expositions, while his works hang in the museums of Buenos Ayres and Rio de Janeiro, Liverpool, the Luxembourg, Madrid, Barcelona, Cadiz, Malaga and Potevedra, and are in numerous private collections in Europe.

The man is essentially a plein airist, and a sincere lover of nature, and his favorite subject is the Spanish landscape, especially of that off the beaten track, the Catalan coast at Cadaques, and near and around Santander on the northwest coast of Spain. He loves also to depict Spanish Patios and gardens and sunny sea beaches in summer, and to their transcription, he brings knowledge of form and architecture, of flowers, foliage and trees. He excels also in the rendition of sunlight, and his works have atmosphere, air and light. In short he is an accomplished craftsman and his technique is rarely good.

It is difficult to single out works as better than their fellows in this attractive display, for in their presence one feels oneself with the product of an accomplished artist. Perhaps some of the many renderings of Patios, with flowers and foliage, bathed in warm sunlight, and of gray walls, irradiated with soft light, will most commend themselves, such, for example, as the "Casa Sisi," the "Garden of the Rectory," "My Garden in Palama de Mallorca," the "Corner of my Garden—Mallorca," and the beautiful "Night-Palama de Mallorca." There is a brilliancy in "Sunshine on the Beach," which recalls Sorolla, and the "Beach of Porto Algue—Mallorca," is also strikingly good.

Senor Meifren's versatility is well proven by his N. Y. scenes, notably "Central Park" and "The Sparrows," the last a truthful rendition of Madison Square in a snow storm.

Thirty paintings by the late John W. Alexander are exhibited at the Cincinnati Art Museum, as a memorial display.

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Hand-Wrought Silver at Little Gallery.

Hand-wrought silver by master craftsmen is shown at the Little Gallery, 15 E. 40 St., to Mar. 1. Examples of the best work of Arthur J. Stone, James T. Woolley, Samuel R. Woolley, F. J. R. Gyllenberg, Lamprey, Karl F. Leinonen, Gebelein and George J. Hunt, are included in this interesting exhibit. The design, the polish, the soft tone, and beautiful shapes, recall the work of Paul Revere, but the individual note of each artist is recognizable in these admirable creations of the silversmith's art.

Miss Margaret Rogers' artistic jewelry is also an attractive feature at the Little Gallery. The lustrous china and glass are also worthy of mention.

At his Sherwood studio, DeWitt M. Lockman recently completed a portrait of Mr. Richard Wilson, president of the Racquet Club, to be a gift to the club and to hang in one of its principal rooms. The portrait is satisfactory to the sitter and his friends, and is said to be an excellent piece of character-painting and a good likeness. Another portrait at the artist's studio, is of Mr. Alfred Bosson.

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American Portraits at Ralston's.

Following the recent deservedly successful exhibition of modern American pictures at the Ralston Gallery, No. 567 Fifth Ave., there is now on in the same gallery, through March 3, a display of 14 portraits by well known contemporary American painters.

The exhibition is uneven in merit, and three works which pull down its general average might well have been omitted. On the other hand the remaining works are more than usually good, notably Mme. Lenique de Francheville's striking and brilliant bust presentment of a handsome Italian; Mrs. Hermann Baruch, Robert D. Gauley's virile, rich colored half length of Mr. Pedro de Cordoba and another half length presentment by A. Muller-Ury of "Mrs. Dilworth" (with dog) charming in expression, in soft gray and black tones, and painted with facility, ease and grace, which evidence almost a new manner for this artist.

There are also a charming half length of "Miss Jane Taylor," by S. J. Woolf, delicate and true in color, with a soft gray background, a most effective work, an expressive and refined full length presentment of a little girl with rarely sweet expression, "Elizabeth in Blue," by W. J. Whittemore, a three-quarter length seated work by Luis Mora "Black, Gray and Rose," essentially decorative and good in expression, with well painted details of the brocaded robe, a strong high colored "Portrait of Mr. H. H. Davis, Jr., by Maurice Molarsky; John da Costa's excellent decorative full length presentment of a little girl dancing, always good to see (it was again shown at the last Winter Academy), but rather too hackneyed, two examples of the able brush of Sargent Kendall and Sidney Dickinson's low-keyed tonal half-length of Giuseppe Trotta.

Rockwell Kent and Gus Mager.

There is now on at the Daniel Gallery, No. 2 W. 47 St., an exhibition of recent works by Rockwell Kent and Gus Mager.

The first impression of Mager's work is that an attempt at "Modernism" has somewhat impaired the charm of his outdoor effects. After a glance at the work of Rockwell Kent his fellow exhibitor, however, one is forced to consider that of Mager's is the product of a most conservative mind. One must perforce admire much of it as a "tour de force," but it lacks subtlety and charm. The flower-pieces are more freely and honestly worked out, than some of the landscapes, which give an impression of labored effort.

The attractiveness of the strongest of the landscapes, "An Old Tree," is somewhat marred by a lack of values in the lower half of the tree trunk, which gives the upper part the appearance of being suspended in mid-air.

Mager shows one figure work only, entitled, "An Old Woman," somewhat "muddy" in color and lacking vigor.

In the work of Rockwell Kent, the massing of color and strength of outline, for which his work has always been noted, is again to the fore. He is more of a "realist" than a "modernist" and there is still a suggestion in his deep, sometimes crude, color of the seas and skies of the Newfoundland coast he so loves, and his virile drawing, of Winslow Homer who has evidently most influenced him.

SALTUS PRIZE WITHDRAWN.

The Saltus prize, offered by Mr. J. Sanford Saltus for an imaginative figure composition, has been permanently withdrawn as an award by the Association of Women Painters and Sculptors, the terms of the gift not having been complied with.

The ART NEWS is requested to say that "it is interesting to note that the reason given for the award of this prize last year was that the winning picture was the only imaginative figure composition of two or more figures shown at that exhibition, and as such fulfilled the conditions of the prize, while it seems that this year, a picture is, for the same reason, refused the award."

William Daublestein has lately finished and delivered to Mr. Louis W. Hill, president of the Great Northern R. R., an immense painting, 9 ft. high by 27 ft. long, showing a scene in Glacier National Park. It will be hung either in the Great Northern depot in Minneapolis, or the First National Bank in St. Paul.

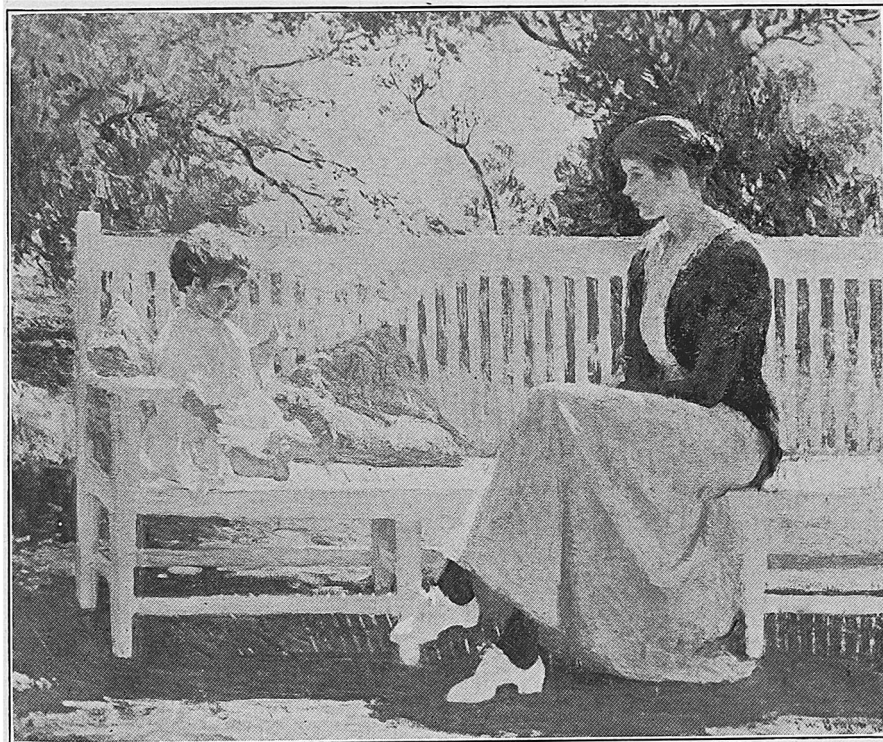
Art Exhibit at Colony Club.

At the Colony Club an exhibition of relics, documents and souvenirs of "Old New York" has been arranged by Mrs. Payne Whitney, the chairman of the art committee, all the objects having been loaned by members and friends of the club. The range of expression varies from sentiment to humor, a good representation of the latter being a painting by William Mulready dated 1840, entitled "Stuyvesant's Army Entering New Amsterdam in 1647." Another painting of a New York fireman in 1800 is loaned by Mrs. Whitney in addition to some early firemen's paraphernalia. Among Mrs. Vanderbilt's contributions are a marble bas-relief portrait of Com. Vanderbilt and a bronze medal presented to him by Congress. A collection of old silver teapots has been lent by Mr. R. T. Haines Halsey and a christening bowl in a box made from the old Stuyvesant pear tree comes from Mrs. Egerton L. Winthrop.

Among the many historical portraits are two of Peter Stuyvesant and his wife respectively painted by James Sharpless and loaned by Mrs. Winthrop. A group portrait comprising six members of the Astor family painted by Lucius Rossi in 1874 is the contribution of Mrs. Vincent Astor.

John Wenger's Works at Folsom's.

John Wenger is holding an exhibition of some thirty-seven paintings and stage settings at the Folsom Galleries, 396 Fifth Ave., through March 3. It is interesting to note, from year to year, the great advance in the work of this young artist and the present exhibition, like his previous ones,



IN SUMMERTIME
Frank W. Benson

In recent Corcoran Exhibition.

evidences the serious thought and study he gives to this work.

As a painter of backgrounds for plays and stage settings, Mr. Wenger has an artistic insight into his subjects that is the gift of few who are devoting their time to such work. That he is a painter of sentiment as well is aptly proven in many of the works shown, such as in "Maternity" with its appeal to the emotions.

At these galleries there is also an exhibition of works by Elsie Maria Orlema. The subjects which are mainly figure compositions, are "oriental types and Spanish scenes. Some of the titles are "Spanish Woman," "A Daughter of the Orient," "Oriental Dancer," and "A Street, Algiers."

Art at the Orange Gallery.

The Orange Galleries, 123 East 57 St., have arranged an interesting exhibition of the work of eight well known painters. The late J. H. Twachtman is represented by two typical watercolors, "Venice" and "On the River"; Birge Harrison has an excellent example in "The Flatiron in a Blizzard," and Alexander Schilling's four canvases are tender and poetical. Willard Metcalf's "Midsummer Clouds," is somewhat more broadly painted than usual but have his color qualities. Ossip Linde shows a typical "Landscape," and Leon Dabo has two of his symphonies, soft in tone and with all the tenderness that ever typifies his work. They are "Seashore" and "Evening after Rain." Bolton Brown has two good examples in "Waning Winter" and "Sifting Shadows." In the lower gallery there is a group of colorful watercolors by Charles Hopkinson, a Boston artist, broadly and directly painted.

Old Japanese Prints at Municipal Gallery.

The collection of Old Japanese Prints, together with the reproductions and modern prints, shown in the Municipal Art Gallery in the Washington Irving High School, is the result of fifteen years of careful purchases, and one can readily trace in them, the sweeping line of many modern works in various crafts, to those Old Masters. Much of the poster effects are seen at a glance, and the modern German and French work in color and in composition, has received strong impetus from those conscientious old craftsmen. Some of the landscapes by Hiroshige and Hokusai, as well as others by Kunisada and Zeisen, give evidence of profound study, and the results prove the work to be of the highest art level. Many artists including Whistler could well acknowledge the strong influence of the Japanese Old Masters.

The exhibition will be of benefit to any designer or decorator, and to anyone interested in home decoration. Beginning with those at the left of the main entrance, the prints are arranged in more or less chronological order, showing those without color and passing in to the best figures and landscapes. On many are notes of interest to the visitor. The collection includes modern work that requires as many as twenty impressions to obtain the desired result.

Interior Decoration Exhibit.

The Art Alliance of America, 45 E. 42 St., is showing drawings and designs for interior decoration by members of the "Three Arts" Club, to Mar. 16.

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New York

Minor Art at Canessa Galleries.

An exhibition of art objects recently imported by Messrs. C. & E. Canessa opens today at their galleries, 1 E. 50 St., to remain until March 31. Many of the choice specimens of Greek, Roman, Gothic and Renaissance minor art comprised in this exhibit, were in the Spitzer collection, at the dispersal of which, some 15 years ago in Paris, Mr. J. P. Morgan, Mr. Benjamin Altman, and Mr. P. A. B. Widener, acquired a number of the art treasures forming their renowned collections, while other interesting objects in this exhibition were purchased at the sale of the contents of the Château of Mr. E. Guillon, Bayonne, France.

Wood carvings, ivories, silver, gold, enamels, rock crystal, agate, jasper, alabaster, are all marvelously represented in the creations of the great artists whose work is now shown at the Canessa Galleries.

For French Artists Aid.

An exhibition of the paintings of Francois Charles Cachoud, the French painter, will be held at the Anderson Art Galleries, during the fortnight beginning Monday, Mar. 26, under the auspices of the National Allies Relief Committee, the proceeds of which will be sent to Les Amis des Artistes Association of Paris, which has recently sent out an appeal for funds to help the French artists, who have suffered in various ways through the ravages of war.

M. Cachoud is a native of Chambéry, Savoy, and has been honored with many distinguished tributes in his own country. The exhibition to be given is the project of Mr. Meyer Goodfriend, who recently spent a year in France and is a donor of Les Amis des Artistes Association and a warm friend of the painter. He has generously assumed the responsibility of all the expenses of the exhibition, so that the proceeds from all sources will be given intact to the artists' fund.

The Anderson Art Galleries have offered him their galleries free of charge, and Mr. Lawrence X Champeau will donate photographs of the paintings to be sold for the benefit of the fund. The commissions on any paintings sold will be turned over to the fund.

The list of patrons will include Mr. G. Liebert, the French Consul General; the heads of the various French societies devoted to the relief of various French interests, and others.

Three paintings exhibited by Mr. G. L. Berg recently in the Washington State Art Association Galleries at Seattle, Wash., have been purchased by Mrs. Frank McDermott. They are, "The North Wind," "Rising Fog," and "Low Tide," representing scenes in the Northwest.

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THE FEBRUARY BURLINGTON.

A color plate, showing two Chia
Ching bowls, faces the first article,
"The Literature of Chinese Pottery,"
by Bernard Rackham, in the February
number of the Burlington Magazine.
These bowls are fine examples of the
late Ming dynasty, enameled porce-
lain, and aptly illustrate Mr. Rachman's
interesting article. The exhaustive
treatise on the art of the Chinese potter
by R. L. Hobson, B.A. (Cassell), 1915,
is dealt with in this "brief survey and
review," which also contains an ac-
count of the work of earlier writers
on the same subject, from the "Lettres
Edifiantes" of the Jesuit missionary,
Pere d'Entrecolles (1712-1722), down
to Mr. Hobson's immediate predeces-
sors.

"Shakespearian Dress Notes," by F.
M. Kelly, in which he discourses agree-
ably, albeit learnedly, on "Things" such
as "cuffs and farthingales," is most
readable, and decidedly illuminating.
The accompanying illustrations from
celebrated portraits of the period en-
hance the value of these notes.

Sir Lionel Cust continues his ad-
mirable "Notes on Pictures and Works
of Art in the Royal Collections," in his
second article on the Gobelin Tapes-
tries, illustrated by two plates repro-
ducing tapestries at Windsor Castle.
The exhibition at the Burlington Fine
Arts Club of the works of Alexander
Cozens is the theme of Archibald G. B.
Russell's article on this XVIII century
artist. The number closes with a de-
lightfully illustrated article "On Some
Unpublished North Italian Pictures,"
by Tancred Borenius. The Burlington
may be had of the American agent,
James B. Townsend, 15 E. 40 St.

Max Klinger's Etchings at Library.

On Mar. 12 the prints division of the N. Y.
Public Library will open, in the Stuart Gal-
lery in the Library Building, an exhibition
of etchings by Max Klinger. His work on
copper is little known here, the only other
exhibition having been held over a dozen
years ago. The present exhibition consists of
etchings, and of some reproductions of etch-
ings and drawings, mainly the property of
Miss M. H. Carter, and will continue until
Mar. 26

A SIGNIFICANT SALE.

The final session of the sale by the
American Art Association of the mod-
ern American pictures owned by Dr.
Alexander Humphreys at the Plaza
last week, finished too late at night,
and in the week, for more than hasty
record to be made in last week's Art
News.

It was in its results the most sig-
nificant and encouraging sale of Ameri-
can pictures ever held, and lovers of
American painting, and believers in its
future should take heart and congratu-
late themselves and fellows on the in-
terest shown and the high figures ob-
tained for the works, not only of such
acknowledged masters, dead and living,
as Wyant, Inness, Martin, Homer,
Blakelock, Murphy and Fuller, but of
other men who have come up and are
growing in public favor all the time.

The fact, as stated last week, that the
average, and this with not an over suc-
cessful result at the first of the two
sessions of the sale, as the works offered
were not of the first quality throughout
—of the entire sale was almost double
those of the noted Thomas B. Clarke
sale of 1899 and the two W. T. Evans
sales of respectively 1900 and 1913,
proves conclusively that modern Ameri-
can pictures are a splendid investment,
if bought with discretion, and that
American art has at last "come into its
own" in its native land. Will not some
of our most prominent collectors of for-
eign pictures take notice?

NOT THE SECOND HIGH PRICE.

Through unavoidable haste in the
preparation of the introduction to the
story of the second session of the re-
markable sale of Dr. Humphrey's mod-
ern American pictures at the Plaza last
week, it was stated that the \$15,600,
paid for the late George Fuller's "Girl
with Turkeys" by the Messrs. Vose of
Boston, acting for the Worcester Mu-
seum, was "the second highest price"
ever paid at auction for a modern
American picture, the highest having
been the \$16,000 paid for an Inness
landscape at the first Combination pic-
ture sale at the Plaza this season.

The writer failed to recall at the
time he composed his story, that Blake-
lock's "Silver Moonlight" brought \$20,-
000 from the Toledo Museum at the
Catholina Lambert Plaza sale last sea-
son, and that an Inness landscape was
sold for \$25,000 at the Borden sale four
years ago. So the Fuller canvas
brought the fourth, and not the second
highest price for an American picture
at auction, and the fifth for any Ameri-
can picture, as Mr. Thomas B. Clarke
paid \$18,000 for the Vaughan portrait
of Washington by Gilbert Stuart at a
Phila. sale a few years ago.

Chicago Etchers Bulletin.

The Seventh Annual Bulletin for 1916,
of the Chicago Society of Etchers, which
the society issues to its associate members,
is a book on the subject of The Etching of
Contemporary Life, written by Frank
Weitenkampf, chief of the print depart-
ment of the New York Public Library, and
includes a signed etching by Ernest D.
Roth of New York. This plate was se-
lected by the board from eighteen entries,
270 prints made and the plate destroyed.
Mr. Roth was also awarded a prize of fifty
dollars offered by an associate to the suc-
cessful competitor

THAT JOURNALISTS JURY.

Should a Critic Criticise?

The ART NEWS has been requested to
note that Mr. Frederick W. Eddy, art critic
of the N. Y. World, who, it is informed was
invited to serve with his fellow art critics
and writers of the N. Y. dailies and the
ART NEWS, on a Jury to award the prize of
\$200 offered by Mr. Alexander M. Hudnut
for the best work in the current display at
the National Arts Club—which prize Mr.
Hudnut has withdrawn, because dissatis-
fied with the jury's decision—but who de-
clined to serve, as was his privilege, had the
following to say, under his signature, in
his Sunday column in the World, Feb. 4
last:

"For the second time this season the society chose
to 'pass the buck' of prize award to the newspapers.
Writers of contrasting competency yielded to the
vanity of jury service. Those without ideas felt
bound to stand out against the opinions of the com-
petent and the jury was floundering when a writer
who had refused to serve pointed to a picture he
declared to be the best, and the jury compromised
its differences by following that advice. In this
way the prize of \$200 given by Alexander M. Hudnut
fell to Sidney Dale Shaw for 'Snowy Roofs,' a worthy
bit of work whose title is descriptive."

"At the former exhibition of the society this sea-
son the award was determined in much the same
fashion by a newspaper jury. Mr. Hudnut, the donor,
was reported at that time as saying that he was
willing to continue the prize, but not to leave the
award to such a jury. There is a suspicion that in
bringing together worse judges than the first for this
exhibition, the management picked out an ill assorted
and ridiculous jury, thus intending to enlist the so-
ciety in the growing movement for the abolition of
all art juries by laughing them out of countenance."

It seems to the ART NEWS that in the
above comment Mr. Eddy not only com-
mitted a breach of journalistic custom and
etiquette in publicly adversely criticising his
fellows, most unjustly accused some of
them, at least, of incompetency, and did
not take the trouble to inform himself as
to the facts in the case, before making his
infra dig and unfair attack.

The ART NEWS representative, with his
fellows on the aforesaid jury, certainly did
not accept such jury service from any mo-
tive of "vanity." All the jurors were, as
Mr. Eddy must know, exceedingly occu-
pied and tired from a flood of press ex-
hibition views at the time, and those who
made time to serve, did so at much personal
inconvenience and out of courtesy to the
officers of the Watercolor Society. There
surely could have been no "vanity"
motive in taking needed time from other
work, to discuss and examine works favored
by this or that jury member, and to en-
deavor to arrive at a just decision.

And further, now that Mr. Eddy has seen
fit to make his attack—for up till now no
member of the much criticised jury has
thought it seemly to disclose the actual
happenings in the jury meeting, the ART
NEWS feels at liberty to state that Mr.
Eddy's assertion that "A writer who had
refused to serve, pointed to a picture he
declared to be the best, and the jury com-
promised its differences by following that
advice," is not in accordance with the facts.

The picture to which the prize was
awarded was chosen by a well known and
able woman art writer, and her choice was
concurred in by the other woman member
of the jury. The four jurymen chose and
voted for another work. (They were all
writers of, at least, as much "competency"
as Mr. Eddy, although "comparisons are
odious.") After the award had been made a
fifth man—who had declined to serve when
invited, was requested by the older woman
member of the jury to vote, and on his con-
sent, (for motives best known to himself),
the same woman critic requested a recon-
sideration of the award, to which request,
as a courtesy, the four men consented.
The man who had declined to serve, only
to serve, then voted with the two women
for the first woman's choice, and to the
surprise of the three older men, the fourth
and youngest of the quartette—presumably
on the idea of "Place aux dames," changed
his vote. This made four to three, and so
the award went to a picture whose
choice has been universally condemned,
and which choice has caused Mr. Hudnut
to withdraw his prize, although the Society
has given the money to the artist. (The
picture is not a bad one—only it was not
considered in the prize winning class by
the four men on the first vote.)

These are the facts in the case and it
would seem, on their presentment, that an
apology is due from Mr. Eddy to his fellow
art critics and writers for his unjust criti-
cism and unfounded statements.

Mme. Auguste Rodin.

Mme. Auguste Rodin, wife of the sculp-
tor. Mme. Rodin, whose maiden name was
Rose Beurre, and who was married to him
on Jan. 29 last, died last week at Meudon,
near Paris.

The marriage of Auguste Rodin and Miss
Fose Beurre last January was a surprise,
as it followed a published story that the
sculptor, who is seventy-six years old, was
seriously ill. Rodin was married for the
first time when he was twenty-three years
old. His first wife acted as his model.

OBITUARY

Carolus Duran.

Emile Auguste Carolus Duran, who, like
Rodin, often called "the grand old French
sculptor," was dubbed "the grand old French
painter," died in Paris on Sunday last,
aged 80.

The dead artist was born in Lille,
France, and was the son of a small horse
dealer named Durand. He changed his
name to Duran, owing to the many families
of the former name in that section of
France. When a youth he was a pupil of
Souchen, director of the Lille Municipal
schools; later he went to Paris, where he
studied under the best masters, and then
toured France and Italy, painting all the
time. He made his first real reputation
with his famous portrait of the actress,
Croisette, (whose sister he married), on
horseback on a summer sea beach. Mme.
Croisette was the wife of the banker, Louis
Stern. Then followed a long series of
notable portraits—the most famed of which
were those of "Pope Pius IX," "Emile
Gerardin," "Queen Maria Pia of Portugal,"
the "Countess de Pourtales," "Countess of
Warwick," "Countess of Vandal," "Princess
de Wagram," and "Duchess of Marlbor-
ough."

He painted during several visits to
America, the portraits of a number of
women, prominent in the society of the
day, notably those of Mrs. William Astor
and Mrs. John Astor, and was the first of
the long line of modern foreign portrait
painters to reap a harvest from his portrait
painting in this country.

Carolus Duran also painted many figure
works, notably "Victim of an Assassina-
tion," "St. Francis of Assisi," "La Dame
au Gant," (in the Luxembourg), "A Future
Doge," and "A Vision." He was a strong
and correct draftsman, a brilliant colorist
and most dexterous with his brush.

Possessed of a forceful personality he
was a successful teacher and a marked fig-
ure in Parisian society, where his ardent
temperament led him into many quarrels
and several duels. He was a fine fencer and
boxer and a good horseman. He also wrote
vigorously under the name of "Charles
Duran," and published a novel and a num-
ber of short stories. Among his American
pupils the most prominent are John Sar-
gent, Carroll Beckwith, Alex. and Birge
Harrison and Will H. Low, who have all
done their master great honor.

Carolus Duran refused to countenance
illusions concerning his art "Imagination
is a fool," he once said, "Paint from life.
There is nothing as beautiful as Nature."

Honors were heaped upon him. He was
a Grand Officer of the Legion of Honor,
and a member of the Institute, a Chevalier
of the Order of Leopold, Grand Officer of
the Order of St. Maurice and Lazare, Com-
mander of the Order of Charles III, Com-
mander of the Order of Christ of Portugal,
Honorary President of the Society of Beaux
Arts, and Director of the Academy in
Rome, and had Salon first class medals in
1866, '69 and '70, a second class medal in
'78, and received the medal of honor in
1879.

Amedee Joullin.

Amedee Joullin, one of the most noted
of California artists, died at his home in
San Francisco, in which city he was born
in 1862, after six weeks of illness, Feb. 3.
He was 55 years old, and a native of San
Francisco.

The decedent was best known through
his Indian paintings, done largely in New
Mexico. He made his first art studies in
San Francisco under Jules Tavernier, later
going to Paris to the Julian Academy under
Bougereau and Jules Lefebvre. He twice
exhibited at the Paris Salon and was twice
decorated by the Academy of France, which
destowed upon him the Palms of the
Academy and the Office of the Academy.

He had been actively at work until his
final illness came upon him, lately devoting
most of his time to pictures of the sand
dunes of San Mateo county and Cala. land-
scape.

He is survived by a widow, Mrs. Lucile
Joullin, also an artist, and one son, Emile
Joullin, a violinist.

Richard Marston.

Richard Marston, dean of American
Scenic Artists, died suddenly, of heart
disease, at his N. Y. residence, Feb. 16,
aged seventy-five. He had been ill only two
days. Mr. Marston produced the scenery
for the original production of "The Black
Crook," "The Two Orphans," and num-
erous other plays, and of late years was
engaged in work for the firm of Dodge &
Castle, scenic painters, at . . . 241 West
Sixty-second St., where he designed the
scenes for many of the largest theatrical
productions in the country.

He was born in England, the son of
Henry Marston, actor and theatrical direc-
tor, came to the U. S. fifty years ago and
became associated with Lester Wallack
and A. M. Palmer.

LONDON LETTER.

London, Feb. 14, 1917.

The Balstrode Holbein has just left Sir John Ramsden's possession to enter that of Mr. Henry Goldman of New York. The picture is that regarding which discussion has been rife as to the identity of the sitter. For many years it was known as Holbein's "Nicholas, Lord Vaux," but in 1911, Dr. Paul Ganz, writing in the Burlington Magazine, claimed that the figure represented Jean de Polisy, one of the two Ambassadors in the National Gallery Holbein. The sum paid for this canvas is said to be very large but has not been definitely stated.

Furniture sales at Christie's last week showed no diminution in the prices exacted for fine things just now. A Louis Quinze marqueterie commode brought 400 gns., a Louis Seize marqueterie side-table by the maître ébeniste, G. Topping, 380 gns. and a small oval panel of early 17th century Italian tapestry was bought by Mr. Frank Partridge for 460 gns. No doubt the majority of these pieces will eventually find their way to America.

The latest artist to leave for the front, in order to collect material there for official war paintings, is William Orpen, who until recently was serving in the Army Service Corps. It is safe to predict that the Orpen war pictures will be something quite distinct from the ordinary productions of this type, for everything that bears his name is distinguished by rare originality of outlook, as well as by great technical skill.

Belgian Artist's Work Shown.

The exhibition of paintings and drawings by the young Belgian artist, Léon de Smet, at the Leicester Galleries, is of a somewhat exotic type that while intrinsically full of interest, is extraordinarily detached from present-day life. The painter revels in sensuous color, which he knows how to handle with ease and surety, he represents the nude with insistence on the voluptuous, and generally addresses himself to the purely decorative, luxurious side of existence. Nevertheless his canvases never offend nor repel, and his fine sense of effect shows itself in every painting, no matter whether a portrait, a still life or a landscape. The portrait drawings show a refined gift for characterization and leave one convinced that this artist has an interesting future before him. The Seneffler Club (formed for the advancement of artistic lithography) holds its 7th exhibition in an adjacent room, and includes a number of interesting lithographs by foreign artists. A very high standard of excellence is attained.

Royal Academy's Winter Display.

The Winter Exhibition at the Royal Academy is important from more than one point of view. Quite apart from the merits of the exhibition in itself, is the significance of the spirit which, for the first time, has prompted the Academy to work hand in hand with societies of divergent, even opposed, ways of thought, and to merge academic niceties in a praiseworthy effort to sink individual differences, in order to attain the greatest possible, common good. Indeed the trustees seem rather to have erred upon the generous side, and to have been so overliberal in their invitations to contributors as to render the results rather too extensive and bewildering for real enjoyment. The whole of the rooms has been brought into use, and it needs a whole series of visits to grasp the full extent of the development of graphic art as demonstrated on their walls. No doubt future exhibitions of a similar nature will be arranged upon a more strictly selective scale.

Submarine Menace Affects Art Shipments.

The news of Germany's drastic sea policy has caused much consternation for the time being among the dealers. One firm tells me that they immediately cancelled all arrangements for the consignment of pictures to America, while another leading firm confessed to the greatest concern on hearing that a number of valuable paintings, which had already been put on board ship when the announcement was received here, had by that time been stored in the hold, so that their impassioned telegrams to unload and return them, were unfortunately of no avail. It is unlikely that this attitude will be maintained by the dealers for long, for this, like other phases of the war, will no doubt prove but a nine days' wonder and the normal condition of affairs will probably be resumed before very long. In the meantime there is naturally considerable dislocation of this kind of business. But for the present it seems as if the Germans are likely to do more for us in the direction of keeping our works of art in this country than even Lord d'Abernon himself! Thus does War work most wonderously! L. G. S.

The National Art Gallery, Washington, D. C., will hang, this week, a recently accepted portrait, by J. Mortimer Lichtenauer, of the late General Julius Stahel, a Civil War veteran, who served for many years in consular service in China.

A collection of XVI century Ispahan, Spanish and Hispano-Moresque rugs has arrived at the Kelekian Galleries, 709 Fifth Ave.

BOSTON.

"Art Trotters" of Newbury Street are busy these days; and no doubt the bump of hyper-aesthetic perception becomes fatigued. This may be the reason for a certain bored feeling, born of a dead level of respectability. Out of this Dead Sea emerge certain islands of varying height and attractiveness, chief among them the Isle of Avalon under the special ownership of Henry Hammond Ahl, scenes from which occupy a limited wall space at the Art Club. The man is a poet and holds the mystical key to "Perilous Seas and Fairy Lands Forlorn"; therefore, quite naturally, the Back Bay matron regards him, questioning and puzzled through her lorgnette. There aren't any Japanese jars in his pictures, and he depicts no young women in elaborate kimonos, soulfully doing nothing with equal elaborateness, so she feels lost. What he does show is a lovely haze, the soul of all the "Springs" that ever breathed, a captured evanescence; a fleur-de-lis bordered pond, brooded over by summer mist (no matter if the title does recall golden hill-sides and blazing poppies. Has not "Summer" other moods?) a Turner-esque red sunset, a green and gold after glow, flickering woods of "Autumn," and for "Winter" a pine-clad knoll with a foreground of almost unbroken snowy slopes—which represent, quite incidentally, a hard technical problem, triumphantly met.

On the other side of the room is another island, with no particular magic about it, but bathed in the sunshine of a wholesome effort to see the beauty of common things—witness the little blue tailor-made lady who turns, laughing quite infectiously, from a narrow hall mirror, and in especial, "Monday Morning," the sunlit head of a girl with a basket of clothes, seen against the novel and effective background of a sheet, hung on the line. If he had only drawn her a little better! This "island" is the property of W. A. Kirkpatrick.

Edmund Garrett's "Island" consists of gardens chiefly. Mr. Clifton C. Alexander, on the other hand, tries the kind of thing which seems distinctively "American"—to visualize in the broad masses and sweeping lines of derricks and bridges the teeming life that knows not picture galleries. One recalls Scott Clifton Carbee on occasions when he did not appear thus submerged; but this particular lot of portraits does not do him justice. Henry Plympton Spaulding in several landscapes, is evenly agreeable, his works very suitable for wedding presents and not in the least exciting.

The Guild feature portraits, mostly in a Tarbellesque manner by Howard G. Smith. There are Spanish sketches as well, which suffer from the recent recollections of Zuloaga's intense nationalism. Has Boston's unique and only Prophet of the Calipers, to wit, Mr. Philip Hale, lain down for once on his self-assumed task of regulating everybody's drawing? Or why is the interesting Titian head of Mrs. Howard G. Smith so abnormally small?

Childe Hassam has watercolors at the Copley Gallery, doing about as much as can be done in the lighter medium to indicate bold picturesqueness of landscape. The only real shock is encountered in the maroon colored clouds of a little pochade called "Sunset at Old Lyme"—no doubt composed of the fiendishly busy insects who favor that much puffed resort. Artists enticed there are also much puffed, as to complexion, if not in press notices. The one "Nude with Sandals" is graceful and decorative. Margaret Fitzhugh Browne peoples the front gallery with charcoal heads. She is notably unlucky in coming after Sargent, as the work looks even tamer than it is. Richard Roe.

PHILADELPHIA.

There is a movement on foot in the Fairmount Park Art Association to secure by purchase for the embellishment of the park, a replica in bronze of Paul Bartlett's equestrian statue of Lafayette now standing near the Pavillon Denon of the Louvre and which was subscribed for by pupils of the public schools in the United States.

Changes in the plans, as suggested by artists and architects are reported as responsible for the delay in placing the construction of the new Art Museum under contract. The model of the building, still on view in the City Hall Courtyard, comes in for a great deal of discussion, pro and con, on the part of professionals and laymen alike, but there is no apparent movement toward the actual realization of this architectural dream, although sufficient funds are now available from authorized loans.

MEMPHIS.

The Art Ass'n has purchased "Early Candle Light," by Birge Harrison, from his recent "one man" show in the Brooks Memorial Art Gallery, now on to Mar. 1.

The painting represents the artist at his best and is a subject he likes to paint. A cozy farm house tucked away in snowy hills—and a typical Winter scene.

CHICAGO.

The exhibition of etchings held at the Institute under the auspices of the Chicago Society of Etchers contains 283 prints by contemporary Americans and a few foreign etchers, among whom I note Auerbach Levy, Ernest Roth, Roy Partridge, Anne Goldthwaite, Lester Hornby, Dwight Sturges, Otto Schneider and Andre Smith.

Important exhibitions in town, outside of the Institute, are to be seen at Young's Art Galleries, where there are landscapes by J. E. Bundy, and works by two young Indiana men, Glen C. Henshaw and Edgar Forkner, of which the latter shows distinct talent for pastel portraits; at Roullier's, where Herman Webster, the etcher, is showing drawings done in France, and at another local gallery, where there is a collective exhibition of paintings by Karl Anderson, Ernest Lawson, Hayley Lever, Samuel Halpert, Sidney Shaw, Charles Reiffell and Putnam Brimley, a combination of painters as unequal in importance as they are different in character of work.

WASHINGTON.

The first "one-man" sculpture exhibit yet shown at the new Arts Club, that of Clara Hill, is now open to the public, to continue until Feb. 28. On entering the large drawing room one is impressed by the joyousness and pulsating life found in these bronzes. There are life-sized busts in the round, medallions, fountains, friezes, and purely decorative pieces. Nothing more alluring is shown than a life-sized child fountain in the center of the room—Chauve-souris—a child radiant in the possession of a bat held at arms' length. There are also two table fountains and a group of child bas relief heads.

Different from all else is Miss Hill's "The Woman Physician" a half sized model of the original, which was presented to the Woman's Medical College of Pennsylvania, by Dr. Rosalie S. Morton.

An exhibition of seventy-three paintings in oil and water color by Misses Bertha E. Perrie and Elizabeth Sawtelle, is now on in the Arts Club, to continue until Feb. 28. All manner and variety of subjects can be found in this interesting exhibit. One comes upon familiar streets in Orvieto, Italy, old archways in Sienna, the Market House in Concarneau, fountains in Rome, and St. Germain de Pres, Paris—and in the "Interior, Sienna Cathedral."

Miss Sawtelle's subjects include a group of old streets and churches in Charleston, S. C., three of these having been sold.

At the Octagon House there is shown a collection of water colors by Charles Duvent, which brings to one's minds again the horrors of war, following as they do, the tragic posters of Raemakers. These pictures bring one fact to face with the ruins of the great monuments of art. No written descriptions can bring home as the paintings do, the frightful havoc that has been played with the French Cathedrals of Nieuport, Rheims, Arras, Soissons and Ypres. Charles Duvent was born in Langres, France, and has received many honors from the French government, among them the decoration of the Legion of Honor.

This exhibition is for the benefit of the French wounded, and a small admission is asked.

At the Washington Watercolor Club exhibition, just closed, the following pictures were sold: Felecia Howell's "Waiting for the Preparedness Parade, Washington"; "Old Fashioned Garden", and Maryland Country Home", both by Alice Willoughby; "Along the Creek, by Clara Blesch; "The Meadow", by Wm. H. Holmes; "Roses", by Rosa Wagner; "Early Summer Evening", by Glenn Madison Brown; "Clouds, New Mexico", by Alice L. L. Furguson; "Chartres", by Ernest D. Roth, and "Abated Fury", by Theo. J. Morgan.

Not the least interesting feature of the watercolor exhibition was the room devoted to 15 etchings and wood-block prints. Notable among these were the original and engaging works of Ethel Mars and Ada Gilmore, the charming prints by Margaret Petterson, Maud Squire, Marguerite Neale, Louise Rochan, and others deserving mention.

Edwin W. Deming, lately arrived from his life and work among the Indians and formerly of McDougal Alley, N. Y., (of which he was the pioneer settler), is the last addition to Washington's Art Colony and adds another artist of international reputation in the list of those who have come herewithin the last few years, among whom are Paul W. Bartlett, Richard E. Brooks, H. K. Bush-Brower, G. J. Zolnay, C. C. C.

W. Granville Smith is at work upon some landscapes and shore pictures at his studio 96 Fifth Ave. During the late autumn he sold two important works to N. Y. collectors.

"The Ten Americans" will open their annual exhibition at the Montross Galleries, 550 Fifth Ave., March 6, to continue for three weeks.

PARIS LETTER

Paris, Feb. 14, 1917.

Exhibition of National Architecture.

The exhibition of regional architecture, now open in the rue Ville-L'Evêque is a center of interest for all whose thoughts are bent upon the restoration of France, where the invader has heaped her soil high with ruins. It is remarkable how fully the task of preparing the exhibition has been performed. Every neighborhood within the zone of war has received attention. The organizers and their collaborators have sought to present all the graphic and other data that could serve those who are to rebuild farmhouses, villages, châteaux and towns, as guides in the application of appropriate artistic motives.

There are innumerable architectural sketches and landscapes, chosen because they afford a key-note to the harmony of form and color that it is desirable to renew or to complete.

The holding of this exhibition is part of the general movement in French art against excessive classicism. "Regionalism" in architecture, rightly understood, is the negation of uniformity. The variety and historic meaning of the architecture of France are an element of beauty and interest which, if once entirely lost, could not be replaced. The danger of mere copying, without the aid of original inspiration, in the process of restoration, is here brought into relief. That tendency is already in some degree discernible. The architect, instead of seeing only the forms which, in a general sense, he is to restore, should, above all, be conscious of what those forms express.

Water Colors by Harpignies.

A considerable number of water colors by Harpignies have been assembled by a well-known art firm in the rue Caumartin. Many people know Harpignies only by his oils, to them his water colors would be a distinct revelation. In some of those now shown his treatment of clouds is unusually happy. In one, done only a short time before his death, there is a strong leaning towards Cézanne's method of delineating trees and his excessively literal realism in color. But the better points of this picture are those which are least remindful of Cézanne. The title is "After the Storm." Lead-hued, spongy clouds, full of rain overhang a sombre landscape, and a narrow strip of pale sunset borders the horizon. The clouds are such as Cézanne could never have painted. The picture is especially noteworthy as proving the catholicity of Harpignies' ideas of art, even to the end of his green old-age.

In the same gallery Léon Jiménez shows a large number of water-colors oils and etchings, mainly interiors, landscapes and street vistas. He reveals an intimate grasp of the moods of nature and an excellent faculty in the matter of finish.

Part of Jacques Seligmann's art rooms on the Place Vendôme have been temporarily given up to a committee of Russian ladies, who are holding an exhibition of portraits in pastel by Guémard for the benefit of soldiers of the Tsar who have been fighting in France. These likenesses of contemporary celebrities combine delicacy and strength in execution in an extraordinary degree. One of the finest is that of Léon-cavello, the composer.

A few doors away from Seligmann's there are exhibited replicas of Rodin's war medal, cast at the Mint for the French Actors Fund of N. Y., and to be sold for the benefit of needy artists and employees of the Paris theatres. The conception of the bas-relief on the face of the medal is not greatly admired. Critics find that the figures lack clearness and force.

The Norwegian painter, Fritz Thaulow, who died ten years ago, is well represented by a hundred water-colors and oils at the Georges Petit galleries. The finish of many of these canvases is hard, almost metallic in effect; but his great success in depicting water in movement cannot be denied. There are dozens of winter scenes in the collection.

The Louvre is now in possession of the donation left by the late Paul Garnier, which includes a mediaeval figure of the Virgin in ivory and sixty ancient watches, completely illustrative of the watchmaking craft of the Renaissance period. Five more rooms of the Louvre have lately been reopened. They are filled with sculptures, dating from the time of David of Angers to the present.

A small bronze replica of Fromiet's equestrian statue of Jeanne d'Arc was sold at the Hôtel Drouot for \$90 and a large Louis XVI clock in alabaster and gilt bronze for \$550.

H. O. Tanner has abandoned his voyage to America, but has sent his pictures over to be exhibited. I have lately seen some interesting canvases in the studio of George H. Leonard. His work is distinguished by a deep sympathy with nature and an almost meticulous care in execution. He depicts with much charm the wooded dunes of the western coast and other views in the Etaples region. Briggs-Davenport.

PHILA. ART SCANDAL.

The Phila. dailies, and notably the North American, have been exploiting this week at length, a story of the discovery of a number of so-called "fake" portraits in Independence Hall, and of their consequent throwing out by the Art Jury. The story runs further to the effect that Mr. Hampton Carson, who was appointed some time ago, chairman of a Committee to investigate the charge that "fake" portraits had been ordered and bought by the city, had never acted, and that he is also behind the "Ripper" bill, introduced in the City Council last week, to halt the investigation now being made by the art jury. (Mr. Joseph E. Widener, chairman of the art jury says: "In a collection of the sort in Independence Hall you will always find some pictures that are not genuine originals. These we are eliminating as fast as we can prove they have no business there." It is further stated by Mr. Carl Kneads, secretary of the Society of Descendants of Signers of the Declaration of Independence, that his Society is investigating also, and is in correspondence with French art authorities to find out which of the Independence Hall portraits are genuine copies, painted at Versailles by Albert Rosenthal, and which are not.

It is said that, in addition to the French portraits which Mr. Rosenthal, their painter, states were copied by him from originals in the Versailles Museum, nine more portraits, those of Josiah Barton (copied from Trumbull by Caroline Weeks), Carter Braxton (by Rosenthal) copied from a miniature owned by a descendant, Lambert Cadwallader (also copied by Rosenthal from Sully, no record of which is in Hart's Sully Register), Thomas Cushing, Benjamin Harrison (called spurious by the American Historical Association), Patrick Henry (painter unknown), Stephen Hopkins (by Rosenthal from Trumbull), George Taylor (pronounced a "fake" by the Am'n Historical Ass'n) and William Whipple (by Rosenthal, said to be really a likeness of the subject's brother), are claimed to be "fakes."

Mr. Charles Henry Hart (who first pointed out the probable spurious character of several of the above-named) adds to this list the portrait of George Ross by P. F. Wharton (after Benjamin West).

It appears that Albert Rosenthal was commissioned to paint 129 portraits for Independence Hall of historical personages connected with the early history of Phila., for an average sum of \$250, and that he performed his task with care and skill. His friends are claiming that his portraits cannot be called "fakes" in that he never claimed them to be other than copies, and that he made such copies, the French ones from originals in the Versailles Museum, and the others from the best materials he could find old prints, miniatures and portraits, if even in historical canvases by early American painters, etc.

As the matter stands, it is a pretty local art scandal, and the result of the "tempest in a teapot" will be watched with curious interest in the American art world.

BOSTON MUSEUM ACCESSIONS.

The accessions to the Boston Museum, according to the February bulletin of that institution, comprise a study for Copley's well known early and dramatic canvas, "Watson and the Shark," which has long hung in the museum gallery, given by Mrs. Winthrop Sargent; a portrait of Rev. Cyrus Hamlin Brady, by Jeremiah Pearson Hardy, given by Mrs. A. E. Hardy, a watercolor landscape by Roger E. Fry, given by Dr. Denman W. Ross; a "Portrait of a Man," of the early Dutch School, given by Miss Rose Lamb, and the "Portrait of Mr. Rogers of Salem," by Copley, given by the estate of Merrill Wyman.

The print department has received numerous accessions, including 44 engravings of Rome by L. Rossini, 100 etchings illustrating Roman History by B. Pinnelli, two drawings by Howard Pyle and a number of portraits and other prints relating to Louis XVI and Marie Antoinette, while the department has purchased lithographs by Toulouse-Lautrec, "Deposition de Ribot" and "Aston a la Barre." There have been many small gifts to the western art department, while that of Chinese and Japanese art has, through the bequest of Mrs. Lydia S. Hayes and Mrs. H. F. Merrill been enriched by lacquer jars and pottery, vases and bottles. To the library there has been given by an American diplomat, formerly stationed in Japan, a book of photos published by the Imperial Museum of China,

MINNEAPOLIS.

The Minn. Art Institute is exhibiting a loan collection of twenty-two paintings, including examples of Corot, Millet, Diaz, Dupre, Gainsborough, De Bock and other famous artists.

The collection is owned by a Minneapolis man, who does not wish his name to be made public. It dedicates a new art gallery in the Institute.

ROCHESTER.

At the Memorial Gallery 18 oils by De Witt Parshall, three by Joseph Boston, three by Eliot Clark, six by Edward Dufner, six by Henry B. Snell, three by Cullen Yates, several examples each of Truman E. Fassett, Josephine Lewis, Sigurd Schou and Florence F. Snell, and 15 watercolors by Gifford Beal have been on exhibition.

There have been loaned to the U. S. National Museum, Washington, D. C., two paintings by the late Wm. E. Norton, "Night Attack on the General Armstrong off Pico, Azores," and "Mussell Gatherers" on coast of Normandy.

At the East Orange Edison shop there is on an exhibition of oils and watercolors by Hobart Alexander Walker, the architect. Although Mr. Walker is a very successful architect he still enjoys painting. The "Retreating Fog—Ogunquit," "Willows at York Beach," "The State Capitol, Virginia," are among the best works shown.

Story Hours at Metropolitan.

The Metropolitan Museum's free story hours are given under the auspices of the School Art League each Sunday afternoon in Feb., March and April, at 3 o'clock in the Auditorium of the Museum. Miss Anna C. Chandler tells the tales, illustrating them with lantern slides. The talks are designed to help those who hear them to enjoy with appreciation the treasures in the museum galleries.

The present series is the second to be given by the School Art League. The first was completed in the Fall of last year, and drew so many visitors that the classroom, where the talks were first given, had to be abandoned for the larger auditorium. Among the steady patrons have been the small boys of one of the city's asylums.

The School Art League issues a printed calendar of its story hours. On March 4 Dr. James P. Haney, Director of Art in High Schools, will speak on "The Golden Age of Greece," drawing a number of pictures before the audience on a large drawing board.

The Zuloagas on Tour.

Writing of the pictures by Zuloaga, now on tour in the West, and comparing the artist's works with those of Renoir, recently on exhibition at the nearby Durand-Ruel Galleries, Mr. Forbes Watson says in the N. Y. Evening Post: "It is not necessary at this time to review the pictures again. They have already been heralded in every direction. No native artist, however great, could possibly receive the backing which has been accorded to Zuloaga. That is a typical American fact."

"Of the thousands who have already seen the canvases some hundreds have expressed their opinions of them. Many of the painters like Zuloaga's work for its power and energy, greatly in contrast to much of the painting done in this country. Many of them also think that, in spite of power, capacity, and race quality, the canvases are not essentially fine painting, that they have too many empty places easy to discover, in spite of Zuloaga's vehement handling. These paintings tumble to a lower plane when placed beside the work of the real leaders of modern art."

"Renoir is incapable of symbols, of stories, of stage sets, of painting for the great exhibition. He is never theatrical, and never merely thoughtful. Zuloaga often is. Renoir inhabits a heaven of his own. Zuloaga has both feet solidly on the ground. With all his great equipment, his splendid firmness, his will and energy, he lapses sometimes into theatricalism, and seems a common mortal compared to such a child of the sun as that really unconscious painter, Renoir. But why continue the comparison of two such antipathetic men? They are not of the same order in kind or degree."

"The Abstract Way of Seeing."

"In fact, to enjoy this exhibition (the Forums), the visitor must approach it in something of an abstract way. For example: the human body is the artist's model of organic, expressional construction. It has its outlines that glide one into the other rhythmically; its volumes or masses, composed of varying planes that rhythmically rise and recede; and it has its internal movement that flows through the whole, as part rhythmically coordinates with part."

"Let him imagine this not merely as something seen from the outside, but in his mind's eye as an organic structure of forces, in harmonious relations."

"Then let him apply this test of organic life to these various 'organizations' created by the artists, and discover how far they seem to him to 'live and move and have their being.'—Charles H. Caffin in "New York American."

[The above is commended to art lovers who don't understand "Modernism."—Ed.]

CORRESPONDENCE.

"America's Disgrace in Art."

Editor, AMERICAN ART NEWS,

Sir: As one interested in the progress of every form of art in this United States of ours, I was much interested in the recent publication in the illustrated section of The Sunday Tribune, of a page of illustrations of "America's Disgrace in Art."

"It is a sad, sad day, and a sad commentary on our progress, when the greatest cathedral that has ever been created in this country must blazon forth the fact that it is ornamented, not only with windows created on the other side of the water, but that these windows themselves are 'replicas.' Can it be possible that there are no artists or artisans in this country capable of creating work suitable for adorning our great cathedrals and churches? My answer is emphatically No—and again No! We have the men. We have the artists. We have the artisans if—but—our architects and our people had the courage, the discernment and the common sense to give them their chance."

"How long will it be before the academic Pharisees who control the destiny of creative architectural beauty in this country will wake up and give their fellow artists the same chance that they themselves are enjoying at our expense?"

"I sometimes wonder what sort of a 'howl' would go up from our architectural brethren if the committees in charge of the building of our important edifices were to go abroad for their architects to the same degree that these architects go abroad for everything they possibly can."

W. Frank Purdy,
President of the Art Alliance of America.
N. Y., Feb. 21, 1917.

Morals and Manet.

Stephen Haweis writes to the N. Y. Tribune from Nassau, Bahamas, in part, as follows:

Sir: "Petronius Arbiter has explained in the 'Art World' for January that Manet's 'Lunch on the Grass' is a degenerate work of art. In the name of all art that is super-terrestrial, or outside the narrow limits of this absurd 'Art World,' I beg to protest against his judgment and his divining moral mind."

"Manet's reputation as a great painter and landmark in the history of art calls for no defence of him; with his morals likewise we need now have little to do; but when a critic deliberately belittles one whom all intelligent artists regard as a master some one should indicate that he has not spoken the last word."

"With regard to the picture itself, the presence of nude and clothed figures together will always mean one thing and one thing only to certain types of intelligence. It will affect these like an aphrodisiac, or be food for horror, according to the degree in which their minds are warped and in which direction they have turned in the twisting. The pure in heart, however, are not so affected, for they see what is good. It is probable that Petronius will never understand this, but I can offer him a few suggestions that may help to unveil at least one other interpretation of this particular picture."

"It is probable that the men have chosen a retreat where the arrival of a stranger was utterly impossible; so that the 'good citizen' he refers to would have no chance of being 'shocked stiff.' Perhaps these people are not 'free lovers' after all, but legally married. It may be that two artists have married two models from whom they have studied together in the schools for years, realizing that they are entirely respectable young woman and the sole supports of their bed-ridden parents. They have saved them from a life of shame in a cold and cruel world. Possibly they have even now been painting from them, for the study of the nude in the open air is one of the most difficult and fascinating problems. It may be they see no reason why they should not continue to work together in perfect privacy as they have so long done in public. I defy Petronius to find any hint that the men are exhibiting any sort of sexual interest in their companions. I suggest they are quite obviously discussing some intellectual, perhaps religious, problem. I deny that the female seated figure is self-conscious in any respect other than a consciousness of being painted and a desire to sit still in the pose chosen by the painter until she may move."

"Tribute to the 'Boy with the Sword' is grudgingly given, and 'Le Bon Bock' is thrown in as an afterthought. Has Petronius seen 'The Lady with the Parrot,' 'The Girl with the Cherries,' the portrait of Mlle. Morissot, the bull fights, the landscapes, his still life, especially the marvellous 'eel' which makes most fish paintings look like 30 cents? If a few of Manet's pictures offend the ephemeral morality of the middle classes of their date, let us not forget to give honor where honor is not only due, but cannot be withheld."

Paris Art Firm Repudiates Pictures.

Editor, AMERICAN ART NEWS,
Dear Sir:

On Jan. 25 last, on the occasion of a public combination picture sale, held under our management at the Plaza Hotel, we, in view of having received previous to the day of sale, the opinion of an "expert," withdrew as being of doubtful authenticity, the following pictures, cataloged as follows: "Moonlight," by Jongkind; "Landscape," by Cazin; "Landscape," by Corot; "Holland Landscape," by Willem Maris; "A Canal in Venice," by Fritz Thaulow, and "Grand Canal Venice," by Ziem.

By authority of the owner of the aforesaid pictures we announced in the catalog of sale that these pictures were purchased from Messrs. Bernheim, Jeune & Company, dealers of Paris.

In justice to this reputable firm we desire, and hereby make public the fact that they disclaim having sold, or owned the questionable pictures.

Respectfully,
American Art Association.

[The above pictures were entered in the sale by Mr. Arthur M. Nowak, of No. 214 Cathedral Parkway, secretary-treasurer of the Continental Appraisal Company. The catalog stated that they had been purchased from Bernheim, Jeune & Co.—Ed.]

Architects to Give Pageant.

The annual exhibition of the Architectural League at the Fine Arts Galleries, will close with a "Fete des Foux" or Mediaeval Pageant on Monday eve. next. The financial proceeds will be donated by the League to the Red Cross Fund. The use of the Gould Riding Hall adjoining the Galleries, has been obtained, and the whole interior has been transformed into a mediaeval jousting place.

The several guilds constituting the League will form a procession in the rooms of the League and the Vanderbilt Gallery, proceeding with ceremony to the lists where the pageant will be held. Around the arena mediaeval benches have been built and covered with painted cloths and draperies decorated by skillful craftsmen. Overhead mediaeval banners will be hung.

At the west end of the arena will be the pavilion of Raymond, Count of Toulouse and a gothic stand for the musicians. At the east end will be a huge grotesque gothic head representing Hell and into its mouth will be flung unworthy members of the Guildes.

Honors will be awarded to deserving painters, sculptors and architects. Troubadours will sing and dancers will render old Gothic measures. The Schola Cantorum will sing a mediaeval battle song and Martin Justice, Everit Herter and other knights will compete in the jousts.

That Journalist Jury.

"This year the committee of the American Watercolor Society, now holding its annual display at the National Arts Club," says Mr. Chas. H. Caffin in the N. Y. American, "met the criticism that has been levelled at some of the recent awards of the Hudnut prize by inviting the writers of the press to act as jurors. Personally, I declined, but a few accepted the responsibility, and in their selection of 'Snowy Roofs,' by Sidney Dale Shaw, have made an award that probably will stir a good deal of adverse opinion. If so, the committee may be chuckling over the success of its manoeuvre. But the real objection to events of this kind goes much deeper than criticism of a given award; it opens up the whole question of prize giving, whether the system in itself is not unsatisfactory, unfair and generally injurious to the interests of art."

THE LOCUST FLOWER AND THE CELIBATE.—Two Plays, by Pauline Brooks Quinton; 8vo. Sherman, French and Co., Boston.

These two little plays are prose poems that must appeal to every lover of poetry. The delicate "Fantasy in One Act," entitled "The Locust Flower," the first of the two plays, deals with a theme eternally interesting suggested by the Locust Flower itself which signifies "Love or Memory from beyond the Grave," and is an impassioned cry of a soul yearning for the perfect love, without a past of "Lesser Loves" or the shade of a "dead love" to haunt and mar its joy.

"The Celibate, a Drama in Three Acts," was inspired by the well known German poem "Das Hexenlied," of which Mrs. Quinton gives an elaborated version in a XIV century Italian setting, reproducing scenes that recall the Decameron, lacking, however, the exquisite naïveté of Boccaccio. The tragic episode serves the author as a theme on which to graft her own theories, and if the tendency to preachiness and a wearisome Savonarolesque moralizing on the part of the heroine somewhat mar one's pleasure in reading the play.

ART AND BOOK SALES, PAST AND TO COME

Rare Americana to be Sold.

President Madison's correspondence from American statesmen and patriots, with other documents from the collection formed by the late Frederick B. McGuire, of Washington, D. C., for many years director of the Corcoran Gallery of Art, has been placed on exhibition in the American Art Galleries, prior to sale there Monday evening, Feb. 26.

The collection comprises an unusually large number of letters addressed to James Madison, both as Secretary of State under President Jefferson, and later as President, including many interesting items relating to the War of 1812. It also includes a number of historical letters by the early Presidents and military and naval heroes of the Revolution and War of 1812.

Among the presidents and statesmen represented are Washington, Jefferson, Hancock, Monroe, the two Adams, Hamilton, Ethan Allen, Patrick Henry, and others.

Of interest in the collection are thirteen autograph letters, all signed, and sent to Mrs. Madison, wife of President Madison, by Sally Maria Theresa McKean (Marchioness De Casa Yrujo, daughter of Thomas McKean, one of the "Signers.") The Marchioness by whom those letters were written, survived her husband some years, and died in Madrid, Jan. 4, 1841. In one of the letters the writer refers to Stuart the artist, and "a portrait he is painting of Nell Custis."

Sale of Nineteenth Century Prints.

The sixth division of the print collection made by Mr. Frederic R. Halsey, consisting of XIX century prints, will be sold at the Anderson Galleries on Monday, Tuesday and Wednesday evenings, next. Among the artists represented are Cousins, Haig, Jacque, Haden, Jacquet, Boulard, Fitton, Strange, Boucher and Whistler. Among the many famous etchings by Whistler is the "Black Lion Wharf," which Pennell declared the greatest engraved plate of modern times. This division of the Halsey collection also contains the Sistine Madonna, engraved by Mueller, and Rosalina's "Dance of Cupids," two of the most famous of all reproductive work, but it is especially noteworthy because it also contains the finest collection of mezzotints printed in color ever placed on public sale. S. Arlent Edwards alone is represented by 87 examples. Several of these were dedicated to Mr. Halsey, and he had the choice of the prints after Edwards himself had made his own selection, so that all the Halsey examples have the wide margins and are in the finest possible condition.

Rare Books and Manuscript Sale.

Another sale of rare books and manuscripts, duplicates and selections from the private libraries of Messrs. Henry E. Huntington of N. Y., and William G. Bixby of St. Louis, will be held at the Anderson Galleries, Madison Avenue at Fortieth Street, on the first four afternoons of next week. Many fine bindings, collections of engravings, extra-illustrated books, and specimens of early printing are in the sale, as well as two copies of each of Mr. Bixby's privately printed books. The autograph material is of extraordinary interest.

The Riley collection consists of first editions and many characteristic letters and manuscripts; the Lamb collection includes an original pen-and-ink drawing by Hood, a description of it by Lamb, two other letters by him, and no less than sixteen of his original manuscripts—the largest collection of this kind ever offered in America. An extraordinary Hawthorne collection consists of seven autograph letters by him to the members of his family and exceedingly interesting letters to him by Lowell, Leigh Hunt, Harte, Browning, Emerson, Bryant, Longfellow, Irving and Whittier, thus making an unusual association of literary celebrities.

Among the autograph letters are some by Penn, Fulton, Grant, Byron, Stevenson, Tennyson, Joseph Warren, Washington, Whistler, Lincoln, Shelley and Wordsworth, and there are three by Robert Burns, one of which, that regarding his relations with Jean Armour, is of extraordinary interest.

The most valuable single book in the collection is the elephant folio edition of Audubon's Birds, in magnificent condition. The original drawings by Thackeray are extremely important. One collection of these includes 34 miscellaneous drawings; the other consists of the 31 famous drawings, which the great novelist made to illustrate "The Virginians." No more important Thackeray material has ever come on the market. The original manuscript of this famous novel is now in the Morgan library.

Sale of Chinese Robes.

Mr. Frederick Moore, who was the correspondent of the Associated Press in China for several years, had unusual opportunities to see the elaborate costumes worn at court functions in the "Forbidden City," and was greatly impressed with the color effects, unique, strange and brilliant to an extraordinary degree, yet seldom wanting in real beauty. When the Chinese Republic was established the ladies of the court discarded their gorgeous robes and adopted European dress. This gave Mr. Moore an opportunity to make a large and fine collection, which he brought to America. It will be on exhibition at the Anderson Galleries, from Monday next to the sale on Friday afternoon, and Saturday afternoon, next. At the sale the robes will be shown on living models.

The collection contains old Mandarin robes, covered with embroidered dragons; dainty coats of court ladies with the phoenix, emblem of the empress, and the large and splendid coats of the Llama priests. The collection is of great interest and importance to American women who are using these robes in their homes and as opera cloaks.

Learmont Library Sale.

The late Joseph B. Learmont of Montreal, Canada, was for many years an enterprising collector of rare books and manuscripts, and at the time of his death owned one of the finest libraries in the Dominion. This and his art collection, have been consigned to the Anderson Galleries for sale. Part I of the library is now on public exhibition and will be sold on March 5-6 afternoons. There are many fine illuminated XV century manuscripts, a remarkable collection of early printed books, several bindings once owned by royalty, extra-illustrated books, and a large number of very scarce works on the early history of the North American continent.

Sale of Barye Bronzes.

An exhibition of Barye and Mene bronzes, Japanese curios and art objects from a collection formed by the late Frederick B. McGuire, of Washington, D. C., is now open at the American Art Galleries, prior to disposal at auction on the afternoon of Feb. 26. A collection of antique Japanese and Chinese bronzes, lacquers and porcelains formed by the late Mrs. Oliver H. Hall, is also on view at the American Art Galleries, and will be dispersed on Monday afternoon, Feb. 26.

Sale of Colonial Books.

Colonial and Revolutionary books and broadsides, and other Americana of historic interest are on exhibition at the American Art Galleries, preceding their sale on Monday evening, next Feb. 26.

There are about 137 items relating to the Colonial and Revolutionary history of America, many of unusual interest and rarity. These include items pertaining to Colonial taxation, early American poetry, the Stamp Act, the French and Indian War, and rare New York and New England broadsides.

A broadside on Colonial taxation—the Stamp Act—is described as excessively rare, and is said to be the only copy known outside of that owned by the N. Y. Historical Society.

Freedman Sale at Silo's.

A sale of antique Italian, French and English furniture, draperies, bronzes, marbles, oriental rugs, etc., formerly the property of the late Andrew Freedman of New York and Red Bank, N. J., (Part 1) on Feb. 15-16-17 at Silo's Fifth Avenue Art Galleries, which included over 200 lots, brought a total of \$42,000.

The highest price of the three sessions was brought by an XVI century antique Spanish hanging, embroidered with colored silks and silver thread, for which Mr. W. S. Jamothan paid \$700. This interesting tapestry was presented by the citizens of Granada to the King of Spain, is a beautiful example of Renaissance work. Col. James paid \$475 for an antique carved and gilt framed Chippendale mirror. Two Louis XVI ormolu and crystal electric side brackets were purchased by J. W. Baxter for \$225.

Two Harpignies Sold.

In a private collection of modern paintings, sold by auction last month at Marseilles, France, two pictures by Harpignies, "Mentone, Seen From the Cap Martin," brought \$1,400, and "The Road by the Lake," \$480.

Joel Nott Allen's canvas, "Ready for the Dance," has been sold for a private collection. Mr. Allen is now at work on several portrait commissions, among them one of Rev. Dr. Merle Smith, of New York.

Salmagundi's Annual Auction.

The annual auction sale of small pictures at the Salmagundi Club took place at the old clubhouse, 14 West 12 St., three evenings of last week, Feb. 14-15-16, and resulted in the good total of \$11,040 for 208 canvases, which with \$69, paid by Mr. Robert W. Phifer for three new frames, used to show the pictures, made a grand total for the sale of \$11,109. Last year the grand total for about the same number of pictures was only some \$9,300, so the club can be congratulated, especially as the sale clashed on the first two nights, with that of the Humphreys collection of modern Americans at the Plaza, and while there were a number of superior "little pictures" in this year's sale, its general average was not up to that of the last two years, and too many good painters and members of the club were not represented.

The total for the first evening, when Dr. Leo Mielziner was auctioneer was \$3,745. Mr. Edward Carrington, auctioneer on the second evening, when many members and guests were absent at the Humphreys sale, only succeeded in getting a total of \$2,627, and several pictures were passed and resold the last evening. Dr. Mielziner at the final session got a total of \$4,740.50. The highest prices paid at the sale were \$230, brought by W. Granville Smith's "October Landscape"; \$220 paid for C. C. Curran's "Sprays of Goldenrod"; \$265, paid for John F. Carlson's "Quiet Wood," and \$215, paid for J. G. Tyler's "Wind and Wave."

It is to be hoped that another year the committee in charge of the annual auction will make some slight effort to avoid its date clashing with an important sale of American pictures—such as that of the Humphreys collection. This could easily be accomplished by a conference with the auction houses, beforehand. A similar clash of dates, with consequent injury to the Salmagundi sale, occurred two years ago.

Herberman Library Sale.

At the first session at the Anderson Galleries, Feb. 19, of scarce editions of the Classics, rare books on the history of the Catholic Church in America, and other volumes from the library of the late Charles G. Herberman, who was professor of Latin and Literature in the College of the City of New York, a total of \$1,152.50 was realized.

A fine copy of an important work upon the ecclesiastical history of England, in 3 volumes, R. Dodsworth's and G. Dugdale's "Monasticon Anglicanum," was purchased by the Library of Congress and brought the highest price, \$32. The Metropolitan Museum paid \$30 for Albert Kuhn's "Art," a history of universal art, with 5,572 illustrations.

At the second and final session 374 items brought the sum of \$1,261.70, making a grand total for the two sessions of \$2,577.65. "Septum Psalmi Benitiales," manuscript on vellum, written in large Gothic characters about the end of the XV century, was secured by J. Martini for \$33.

Sale of Arms and Armor.

Ancient arms and armor and other curios from the collection of William S. Hoyt of New York, William L. Price of Philadelphia, and John Stewart Kennedy, of New York, were dispersed at auction Monday afternoon at the first session of the sale in the American Art Galleries.

For 221 lots a total of \$2,820.50 was realized.

A Sioux Indian shield made from Buffalo hide was purchased by the University Museum of Philadelphia for \$150, the top price of the sale, and an Italian XVI century cross bow went to Theodore Offerman for \$125.

At the second and concluding session, Feb. 20, 198 lots went under the hammer for \$3,580.50, with a total of \$6,401.00 netted for the two days' sale.

For a XVI century piece of German armor, a complete harness of the period of 1520, Mrs. Towne paid \$300, the top price of the sale. This example of armor is fluted throughout in the Maximilian fashion, and includes visor and breastplate, with tassels of five plates.

Oscar R. Coast, who has been in the East on a visit, has returned to his studio at Santa Barbara, Cal. He has had several of his desert pictures on view at the Rose Galleries in this city.

At his studio, 130 W. 57 St., William Sartain is painting two portraits and a number of landscapes. Several of the artist's poetical works were in the recent Alexander Humphreys' sale, where they brought good prices. William Sartain is one of the veterans and his work grows in favor all the time.

Historical Sale in Phila.

The sale of historical family relics of Presidents Washington and Monroe, of the noted Marsteller collection of Washington relics, and of a number of so-called historical portraits, at Stan V. Henkels' auction rooms in Phila. Tuesday and Wednesday afternoons last, attracted a goodly audience and many dealers and art lovers from N. Y., and even Boston.

The historical relics formed the most interesting part of the sale, as the portraits were a disappointment—only three or four at all bearing out the claims that had been made for them. The Mt. Vernon Association was the largest purchaser of the Washington relics, and paid \$2,500 for Washington's drafting instruments, \$400 for his leather trunk and \$425 for his prayerbook, while Max Williams was announced as the purchaser at \$635, of the fine miniature by James Peale of Elizabeth Hay, daughter of President Monroe. A lock of Washington's hair brought \$100. The story of the sale of the relics will be given next week.

The portraits were announced as having been sold, for the most part, to Max Williams. One of Washington (a bust), formerly owned by the artist, James Swords, of Phila., and attributed to Gilbert Stuart, but much retouched by Swords, went for \$1,900. The highest figure, \$6,675, it was announced, was paid by Max Williams for a bust portrait of Washington by Chas. Willson Peale.

The best portrait, a half-length of President Monroe by Rembrandt Peale, it was announced, had been bought by Max Williams for \$3,500. A small portrait by Sully in his "sweet" manner, of Miss Emily Schauberg (now Mrs. Hughes Hallett of Dinard, France), as a little girl, brought \$200.

Oriental Art Sales.

At the third session of the Lee Van Ching sale at the American Art Galleries, Feb. 16, at which there were dispersed statuettes, including a group representing the figures of the two goddesses Pu Yui and Wen Ji, Han battle drums, Sung animal figures, Pekin enamels, and other treasures, 187 objects in all realized a total of \$7,900. A Chun-Yao beaker-shaped bulb jar (Sung) was purchased by Otto Bernet as agent for \$1,500, the highest price of the sale. For a statuette of Kuan-yin (Ming) Long Sang Ti paid \$230.

At the fourth and concluding session of the sale, Feb. 17, 210 objects brought a total of \$12,807.50, which made a grand total for the four sessions of \$51,454.50.

A palace screen (K'ang-hsi) twelve fold, in black lacquer, painted in white and soft colors, with a celebration of the earth fairies' birthday in the Taoist paradise, was purchased by E. Burton Holmes for \$500, the top price of the session. The screen bears the maker's name, and was made for a birthday presentation to Madame Liu Lai Ko from her relatives. On the back of the panels are pictures of fabulous monsters.

Other sales of interest with names of objects, buyers and prices follow:

Palace screen (Ming) twelve-fold, black lacquer painted in polychrome in soft tones. C. T. Loo, \$400.
Mammoth fish bowl (Ming) ovoid with heavy lip. Yamanaka & Co., \$300.
Coral vase (Yung Cheng) oviform with short trumpet neck. A. Saks, \$270.
Pair large celadon fish bowls. (Yung Cheng). Deep ovoid form. S. F. Rothchild, \$300.
Celadon fish bowl (K'ang-hsi) deep ovoidal form. Mrs. A. Saks, \$425.
Celadon fish bowl (K'ang-hsi) deep ovoid shape. Col. Jacob Rupert, \$250.
Coral bottle (Yung Cheng) rich glaze of coral red. C. T. Loo, \$210.
Large ovoid jar (Sung), incised decoration. R. H. Lorenz, agent, \$250.

Sale of Rare Americana.

At a sale of rare books, first editions, illuminated Mss., autograph letters, and books in fine bindings from the library of the late William Matthews, the noted American binder, at the Walpole Gallery, Feb. 16, a total of \$9,500 was reached. The highest price was brought by William Bradford's "Kalendarium Pennsylvaniense, or, America's Messenger, an Almanack for the Year of Grace, 1686," for which the Rosenbach Co. paid \$1,950. Benjamin Franklin's "Indian Treaty of 1745," an immaculate copy of this rarest of all the Indian Treaties printed by Franklin, and its first appearance in an auction room, went to Robert H. Dodd for \$975, the second best price of the sale. G. D. Smith was the purchaser of "Kingsborough's Antiquities of Mexico in Colors" (a monumental work which took eighteen years for its publication and ruined Viscount Kingsborough through its expense), for which he paid \$460. Twelve autograph letters by James Whitcomb Riley brought \$335.

Hugo Ballin has signed a contract to become art director of the Goldwyn Motion Picture Corporation, which is the first to realize that a skilled artist can be of service in the motion picture field.

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G. H. Ainslie Studios, 615 Fifth Ave.—Twenty-five Paintings by George Inness, through Mar.
American Fine Arts Society Galleries, 215 W. 57 St.—National Academy of Design, 92nd Annual Exhibition, Mar. 17—Apr. 22.
Arden Galleries, 599 Fifth Ave.—Paintings by Cézanne, Feb. 28—Mar. 26.
Ardley Studios, 110 Columbia Heights, Brooklyn—Lithographs by Delacroix, Etchings by Chassériau, Paintings by Bernard Karfiol, Watercolors by John Marin, to Feb. 28.
Arlington Galleries, 74 Madison Ave.—First exhib'n in America of Pictures by Maxwell Armfield, to Mar. 3.
Art Alliance of America, 45 E. 42 St.—Interior Decoration, to Mar. 15.
Berlin Photo Co., 305 Madison Ave.—Works by James Weiland, to Mar. 10.
M. Robert Boss Galleries, 3 W. 47 St.—Pictures by Raphaël Kirchner.
Bourgeois Galleries, 668 Fifth Ave.—Pictures and Sculptures by French-American Artists, to Mar. 10.
Braun et Cie Galleries, 13 W. 46 St.—Landscapes and Etchings by Stephen Parrish, Feb. 26—Mar. 6.
Brooklyn Museum—Early American Art, to Mar. 11.
Catherine Lorillard Wolf Art Club, 802 Broadway (10 St.)—Paintings by five members, to Feb. 28.
City Club of New York, 55 W. 44 St.—Pictures by C. T. Chapman, to Mar. 14.
Cosmopolitan Club, 133 E. 40 St.—Works by six Fellows of the American Academy in Rome, to Mar. 11.
Daniel Gallery, 2 W. 47 St.—Rockwell Kent's Newfoundland Paintings and Drawings; Oils by Gus Mager, to Mar. 6.
Dreier & Co., 360 Fifth Ave.—Chinese Porcelains. Durand-Ruel Galleries, 12 E. 57 St.—Modern French Painters, Feb. 26—Mar. 3.
Ehrich Galleries, 707 Fifth Ave.—Seven early distinguished Portraits of Men, to Mar. 1.
Ferargil Gallery, 24 E. 49 St.—Oils and Watercolors by Chas. Bailey Cook, to Mar. 1. Pencil and Wash Drawings by American Artists, Mar. 1-15.
Folsom Galleries, 396 Fifth Ave.—Paintings, Dry-Points and Etchings by Elsie Maria Orleman, to Mar. 1. Paintings and Stage Settings, by John Wenger, to Mar. 3.
Gamut Club, 69 W. 46 St.—Paintings by 10 American Artists, to Mar. 10.
Goupil Galleries, 58 W. 45 St.—Oils by Eliseo Meifren, to Mar. 2.
Hispanic Society of America, 156 St. W. of Broadway.—Tapestries and Carpets from the Royal Palace of the Pardo, near Madrid, loaned by H. M., the King of Spain, to Mar. 1.
Kennedy & Co., 613 Fifth Ave.—Naval Prints, to Feb. 28.
Keppel & Co., E. 39 St.—Lithographs by Joseph Pennell of English munition works, to Mar. 17.
Knoedler & Co., 556 Fifth Ave.—Important Exhib'n of contemporary American Paintings, to Mar. 23.
Lewis & Simmons, 605 Fifth Ave.—The Denbigh Van Dycks.
Little Gallery, 15 E. 40 St.—Hand-Wrought Silver by Master Craftsmen, to Mar. 1.
Macbeth Galleries—Paintings by Richard E. Miller, Chauncey Ryder and Charles H. Davis. Feb. 27—Mar. 20.
MacDowell Club, 108 W. 55 St.—Paintings and Sculpture by American Artists, to Feb. 25. Pictures by American Artists, Mar. 1-11.
Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25c., free other days.
Milch Galleries, 108 W. 57 St.—Recent Paintings by Martin Borgord, Feb. 27—Mar. 23.
Modern Gallery, 500 Fifth Ave.—Watercolors and Drawings by Daumier, Toulouse-Lautrec and Constantin Guys, to Mar. 3.
Montross Galleries, 550 Fifth Ave.—Paintings by five modern Americans, to Mar. 3. Annual Exhib'n of the Ten Americans, Mar. 6-27.
Museum of French Art, 599 Fifth Ave.—War Pictures, by Duvent.
National Arts Club, 119 E. 19 St.—Etchings, under the auspices of the American Institute of Graphic Art, Feb. 28—Mar. 23.
National Association of Women Painters and Sculptors, 10 E. 43 St.—Twenty-sixth Annual Exhib'n, to Feb. 28.
New York Public Library—Print Galleries, Making of a Wood-Engraving. Mezzotints. Making of Prints. Stuart Gallery. Chiaroscuro Prints. Recent Additions.
Orange Gallery, 123 E. 57 St.—Paintings by seven American Artists, to Mar. 3.
Photo-Seccion Gallery, 291 Fifth Ave.—John Marin's recent Watercolors, to Mar. 3.
Print Gallery, 707 Fifth Ave.—Photos by members of Alumni Association of Clarence H. White School of Photography.
Ralston Galleries, 567 Fifth Ave.—Portraits by American Artists, to Mar. 3.
Reinhardt Galleries, 565 Fifth Ave.—Portraits by Mrs. Leslie Cotton, Mar. 1-15.
Rose Galleries, 246 Fifth Ave.—25 Portrait Impressions by Robert Reid, to Feb. 28.
Satinover Galleries, 3 W. 56 St.—Old Masters.
Scott and Fowles, 590 Fifth Ave.—Sculptures by Elie Nadelman.
Whitney Studio, 8 W. 8 St.—Decorative Art, by Society of Friends of the Young Artists.
Woman's University Club, 106 E. 52 St.—Paintings and Etchings by Childe Hassam, Paintings by Gifford and Reynolds Beale, and Sculpture by Sara Morris Greene, to Mar. 1.

CALENDAR OF AUCTION SALES.

American Art Galleries, Madison Square South.—Collection of Fine Barye and Mene Bronzes, Japanese Curios and Art Objects formed by the late Frederick B. McGuire, of Washington, D. C.; also the private collection of Antique Japanese and Chinese Brasses, Lacquers and Porcelains formed by the late Mrs. Oliver H. Wood. To be sold, aft'n February 26th. Exhib'n Feb. 22 to date of sale.
President Madison's Correspondence from Am'n Statesmen and Patriots and other Important Documents, collected by the late Frederick B. McGuire, of Washington, D. C.; Colonial and Revolutionary Books, Broad-sides and other Important Americana, from various collections. To be sold, evening, Feb. 26. Exhib'n Feb. 22 to date of sale.
Collection of Antiques, Curios and Bric-a-Brac, formed by the widely-known Connoisseur, the late Alexander W. Drake, for many years Art Director of the Century Company. To be sold aft'ns, Mar. 5, 6, 7, 8 and 9. Exhib'n Feb. 28 to date of sale.
Collection of Modern Paintings by Prominent Masters of the Foreign and American Schools, belonging to several estates and private collectors. To be sold eve'g, Mar. 8 and 9. Exhib'n Feb. 28 to date of sale.
Anderson Galleries, Madison Ave. at 40 St.—Rare Books and Manuscripts being duplicates and selections from the libraries of Mr. Henry E. Huntington of New York and Mr. William K. Bixby of St. Louis, now on exhib'n to the sale on the aft'ns of Feb. 26, 27 and 28, and Mar. 1. Prints of the Nineteenth Century, being part six of the collection made by Mr. Frederic R. Halsey, now on exhib'n to the sale on the eve'g of Feb. 26, 27 and 28, embracing a very fine collection of mezzotints in color by S. Arlet Edwards. Palace and Temple Robes brought from China by Mr. Frederick Moore, on exhib'n from Monday, Feb. 26, to the sale on the aft'n and eve'g of Mar. 2 and the aft'n of Mar. 3. Part I of the library of the late J. B. Learmont of Montreal, including many fifteenth century manuscripts, fine bindings, and rare books on American history, now on exhib'n to the sale on the aft'ns of Mar. 5 and 6.
Silo's Fifth Avenue Galleries, 45 St. near Fifth Ave.—French and Italian Period Furniture, aft'ns Mar. 1-3. Exhib'n to date of sale.

Abbott Chinese Art Sale.

The first session of the Thomas R. Abbott sale, of early Chinese paintings, carved Chien-lung panel pictures Lohan, probably Tang, stone images, Kang-hsi tapestry panels, etc., at the Anderson Galleries, Feb. 16, realized a total of \$5,736.50.

A XVII century silk rug was purchased by Mr. R. Moreland for \$525, the top price of the session. For a late Kuan pottery vase Mr. J. A. Parker paid \$235.

At the second and final session Feb. 17, more than 140 objects brought \$7,653.50, making a grand total for the two day's sale of \$13,390.

For an old ceremonial square (Chien-lung) in faded peach bloom, with a harmonizing border of gold, Mr. C. F. Meyers paid \$435, the highest price of the sale. A three-colored pottery figures (Ming) representing the gods of literature was purchased by Mr. A. A. Healy for \$400, the second highest figure. Mr. A. Belden secured a full-sized sweetmeat box in jade (Chien-lung) for \$335.

Coming Furniture Sale at Silo's.

There will be placed on exhibition Monday next, Feb. 26, at Silo's Fifth Avenue Galleries, 45th St., near Fifth Avenue, a collection of French and Italian period furniture to be dispersed on Thurs. and Sat. aft's, March 1-3 inclusive.
Mar. 3

Auction at Hotel Drouot.

At a recent sale held at the Hotel Drouot, Paris, XVII and XVIII century tapestries brought good prices. An important tapestry, late XVII century, an allegorical subject with border, was sold for \$1,516; an XVIII century Aubusson brought \$1,140; an XVIII century Flemish landscape tapestry went for \$1,340; a big Aubusson tapestry, with flowers, fowls and landscape perspective, reached \$340; another fine tapestry, "Le Lion de Nemea," with flower border, realized \$790; a XVII century Aubusson, landscape and birds, with border, sold for \$730, and two XVII century Flemish tapestry portieres, with flower border, brought \$316.

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W. GRIGGS & SONS Ltd. Hanover St. Peckham London, S.E., England**Ferargil Gallery Exhibit.**

Recent oils and watercolors by Charles Bayley Cook, a member of the Woodstock colony of artists, form an interesting exhibition now on at the Ferargil Gallery, 24 East Forty-ninth Street, where it will continue until March 1.

The artist has chosen for his themes quaint mountain hamlets, and scenes along the coast, notably at Cornish, and "Land's End." Although some of the pictures are a trifle realistic and perhaps too literal in conception, nevertheless they possess merit, and may be classified within the bounds of sane art.

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Sale of Henry M. Tod Library.

Many eminent authors were represented at the sale of the rare volumes of first editions, and Americana, by Scott and O'Shaughnessy, at the sale of the library formed by Henry M. Tod, formerly of the editorial staff of the N. Y. Sun, Feb. 20, at the Collector's Club, 30 E. 42 St. The library contained rare Americana and original drawings by well-known American artists, for which a total of \$5,000 was realized.

A copy of Dr. Doran's "Life of Elizabeth Montague," queen of the famous Blue Stocking Club (1750-80) extended to twelve volumes, and with a large number of prints, drawings, autograph letters of unusual interest, brought \$410, the top price of the sale, from Mr. George D. Smith.

AMONG THE ARTISTS.

An exhibition of paintings by Richard E. Miller, Chauncey P. Ryder and Charles H. Davis will open at the Macbeth Galleries, 450 Fifth Ave., on Feb. 27, to continue for three weeks.

Arthur Crisp is at work upon a decoration for the Robert Treat Hotel, Newark. The work includes three historical panels. He recently completed an over mantel decoration for a Colonial house in Waterbury, Conn.

At the recent annual meeting of the Prov. Watercolor Club, the officers elected for the current year were Percy F. Albee, President; Wm. H. Drury, vice-President; Stacy Tolman, Sec'y., and Stowell Sherman, Treas.

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ARTIST'S EXHIB'N CALENDAR

Baltimore Water Color Club, Baltimore.—21st Annual Exhib'n at Peabody Institute, opens Mar. 10. Exhibits received Mar. 5.

National Academy of Design—92nd Annual Exhib'n opens Mar. 17. Exhibits received Feb. 28 and Mar. 1.

New Orleans Art Association—16th Annual Exhib'n at the Delgado Museum, opens Mar. 11. Exhibits received to Mar. 1.

Joseph H. Boston recently sold his important moonlight "Indian Head Mountain, Ausable, Lakes" to a Brooklyn collector. The work was considered by many who saw it to be one of the best canvases painted by this artist. Dark in tone, rich in color, majestic and dramatic in expression, with subtle graduations of light, it is indeed a good work. At his Carnegie Hall studio he has just completed a portrait of the President of an important Brooklyn club which will be presented in the near future.

At his Carnegie Hall studio Henry Golden Dearth has just completed several interesting figure and still life works; high in key and more subtle than some of the work he did within the past few years, when he painted so much in broken color. These later works are rather flat in tone, beautiful in color and expression. He plans an exhibition for next season.

Henry Mosler is painting an unusually interesting genre picture at his Carnegie Hall studio. It contains seven figures and represents "A Quilting Bee." Thoroughly American in design and in the types used, it is one of his best paintings, and is sure to meet with warm approval from Americans when he exhibits it as he expects to do, at one of the leading galleries.

E. H. Minor has recently completed a good portrait of Miss Helen Cahill at his Sherwood studio. The sitter wears a green gown which harmonizes well with lustrous red hair. He is now at work upon a portrait of Miss Margaret Leslie. A number of landscapes shown at his studio prove that he is an able landscapist, and several marines painted along the Maine Coast last summer also show versatility.

John DeCosta, the well known portrait painter, has spent the winter in Baltimore, where he has had several commissions. He will return to New York about Mar. 1.

Miss Lillian Bliss of E. 37 St., recently purchased paintings by Charles Prendergast and William J. Glackens for her private collection.

Carle J. Blenner has recently completed an unusually fine portrait of Mrs. Oliver MacDonald of Trenton, and a thoroughly good presentment of Mrs. L. Burkett. Both are considered good likenesses, and are satisfactory in every way to the sitters and their friends. At his Sherwood studio he also has several beautiful ideal heads, full of sentiment and charm. He expects to go to Richmond in April to fill portrait commissions.

Ella Richard's recent portrait of Mr. Minot S. Morgan of Elwood, N. J., has proved a decided success. It is a thoroughly good likeness, and is said to be an excellent work of art as well. At her Carnegie Hall studio she has painted a number of Virginia people during the season.

Rosel O. Butler's exhibition of Mexican and Indian subjects will continue another week at her studio and gallery, 47 Wash'n Sq. So. Her exhibition of joyous and sunny compositions which includes landscapes and figures, has met with success. Some of them have gone into collections. Mrs. Butler is a native of the Southwest and has spent much time with her subjects.

W. B. Van Ingen has moved from the Sherwood, where he lived and worked for many years, to Washington Mews.

Henry Hart, known among the Washington fraternity as "Pop" Hart, recently returned from Central America where he has been painting since last spring. He brought back a number of works very "modernist" in style.

Hermann Webster of Chicago, who has been serving with the American Ambulance Field Service in France, (Section No. 2), has been cited in an order of division "for the greatest disregard of danger and for coolness in all circumstances."

A statue, the work of Andrew O'Connor, of Worcester, Mass., has been designed as a memorial to the Worcester soldiers who died in the Spanish-American war of 1898. It will be unveiled at the Mass. encampment of the United Spanish War Veterans in the Spring.

George Baker, the illustrator whose studio is at 1947 Broadway, is quite as successful with portrait work as is shown in several commissions recently completed, among them an unusually good presentment of Mrs. R. Burr.

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